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MUSIC IN GERMANY, SWEDEN AND AUSTRALIA  
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## GERMANY AGAIN BOWS ITS HEAD IN FITTING TRIBUTE TO BEETHOVEN

Three Whole Days Devoted to Another Beethoven Festival at Bonn—Entire Program of Bruckner's Works Added to Cologne's Two Weeks' Festivities—Visiting Choirs Prove Feature Attractions—New Cologne Konzertzeitung Founded on American Principles—A "Society for the Furtherance of Popular Education" Is Established

COLOGNE, August 1, 1920.—Cologne is the Rhineland, and vice versa, and it is therefore most difficult—nay, almost impossible—to report on the musical events in the Rhinish capital without simultaneously summarizing the musical and artistic life in a wide sweep about the Cologne Cathedral.

The entire Rhineland has stood in the sign of musical festivals this summer. This may sound strange at a time when the Allied troops are stationed on both sides of the ancient river, when the price of the halls have made concerts almost an impossibility, and when travel to such musical festivals can be undertaken only by a very few, owing to the enormously high railway rates and passport difficulties. It may appear absurd if, in spite of all that, a whole series of extensive musical festivities are held in such parlous times, and it might easily be taken as a sign that Germany's dire needs have been exaggerated and that the Germans are still sufficiently well off to find time and enjoyment in artistic undertakings on a large scale.

But all those who know Germany also know that the German takes everything, even enjoyment, seriously, and thus the Rhinish Music Festivals are not an expression of the Rhinish joie de vivre, which, as in easy-going Austria, seeks for entertainment and pleasure even in these days of mental and material destitution, but on the other hand they prove by the serious character of their programs and the reverential and general participation of the public that the German of the Rhineland, too, strive to escape temporarily from the dismal actuality of the realm of art and of spiritual treasures.

Nothing could have been more characteristic of this than the festival performance of Hans Pfitzer's legendary music drama, "Pales-trina," at the Cologne Opera House. The creator of the work, driven out of Strasburg and living even today bereft of all means in a peasant's house in Upper Bavaria, came to Cologne a few weeks before the performance to direct the rehearsals in person, as Wagner used to do. All the executants were filled with admiration of his genius as a stage manager. The production, conducted by Conductor Klemperer, Menzinsky in the title role, was excellent. But the high prices of the seats led to a public protest of "intellectual workers," insisting on their rights to attend the performances, which under present circumstances appear to be given chiefly for the enjoyment of profiteers. It should be added that today manual labor is far better paid in Germany than that of the brain.

During the Whitsun holidays the Lower Rhine Music Festivals of the cities of Cologne, Düsseldorf and Aix-la-Chapelle, established a full century ago, experienced a revival. Professor Schwickerath, now in Munich, came to his erstwhile post as conductor at Aix, and conducted an absolutely perfect rendering of Bach's B minor mass. Dr. Muck also came, and once again showed himself to be a conductor of pre-eminence in his handling of Mendelssohn, Brahms, Weber and Strauss. The festival wound up with the finale of the "Meister-singer," an apotheosis of German art, which here, in the ancient imperial city which is now the frontier of the German state, took on a special historic significance. George Walter (tenor), Julius Gless (bass), Fritz Krauss (tenor), and Mesdames Anna Kaempfert (soprano) and Emmi Leisner (contralto) were the soloists. Furthermore, as interpreter of the Mendelssohn Violin Concerts, there was Germany's young but leading violinist, Adolf Busch.

### BEETHOVEN FESTIVAL AT BONN

During the month of May a Beethoven festival was simultaneously arranged at different places of the Rhineland. In Bonn the 150th birthday (due in December) of the city's greatest son was celebrated by performances of

chamber music. Josef Pembauer, of Leipsic, and Max Van de Sandt, of Cologne, gave very fine renditions of the master's pianoforte works, while the Rosé Quartet of Vienna and the Leipsic Gewandhaus Quartet vied with each other in exquisite performances of various string quartets; also a cello sonata of the master of Bonn, piano works by Brahms, and the Mendelssohn octet.

The small but thriving industrial town of Herford did its share toward the general celebration by producing Beethoven's "Missa Solemnis" and the ninth symphony, as well



Photo by C. H. Hayes, Detroit.

### FORTUNE GALLO,

Who next Monday evening, September 20, will revive the former operatic glories of the Manhattan Opera House with a one month's season given by his famous San Carlo singers. Mr. Gallo has toured the United States for years with that company and scored constant success, oftentimes of a sensational nature artistically and financially. He is branching out his already wide musical activities by directing the tours this winter also of Pavlova, Trentini, and Prihoda, the youthful violinist.

as the third Leonore Overture and Brahms' "Nänie," conducted by the young municipal musical director, Friedrich Quest. In Essen, the city of Krupp, Conductor Kade gave a performance of all of Beethoven's writings for string instruments and piano. The Rose Quartet played numbers

(Continued on page 7.)

### Metropolitan Not Going to London

A cable dispatch from the MUSICAL COURIER's London correspondent, dated September 13, states that he learns

on good authority that the negotiations for the visit of the Metropolitan Opera Company to Covent Garden next spring have fallen through and that the idea of making the trip—which never got beyond the discussion stage—has been abandoned.

## LOCKPORT'S FESTIVAL BRINGS NEW SUCCESS TO AMERICAN ARTISTS

Interesting Week of Program Includes Many Fine Soloists, as Well as Instrumental Numbers and Addresses—Contest Winners Represent Numerous States—American Composers Honored

Lockport, N. Y., September 12, 1920.—The fifth national American music festival is a thing of the past. Held at Lockport, N. Y., September 6 to 11, the festival programs presented excellent numbers and some splendid artists. Founded through the broad vision of A. A. Van De Mark, this festival offers unusual opportunities both to American composers and American artists and both have shown themselves fully awake to its possibilities. If a strictly American festival is to be placed on a permanent basis and be of real value, the standards must be raised so as to include only the best in the field of American composition. Young artists should be given every opportunity to advance, but the requirements should also be advanced to such an extent that amateurs cannot qualify.

A word of congratulation should be offered to those in charge of the business details such as housing the guests which is indeed a problem in a city of this size. Everything has been done for the comfort of the guests, not only with a fine spirit of hospitality but with a genuine cordiality which was not to be mistaken.

### MONDAY, SEPTEMBER 6.

The morning session was given over to the usual address of welcome, presented by Alfred B. Leibold, the program having been opened with the singing of "America," led by Robert Braun of Cornell University. The Pilgrim Male Quartet sang a group of songs by Billings, Pike and Gibson. The young artists, competing for the festival prizes, were required to take an oath as to their eligibility, administered by Judge Hickey.

Preceding the afternoon's concert, the Pilgrim Male Quartet gave a fifteen minutes' recital, assisted by Grace Higgs at the piano. The concert furnished a real surprise in Minnie Carey Stine, who has a genuine contralto voice of lovely quality and wide range. Her songs were delightfully rendered with an excellence of diction which demanded more than one repetition. Those of her numbers which called for special praise included "Dawn" (William Reddick), "The Want of You" (Frederick Vanderpool), "Rain" (Pearl G. Curran) and "Make Me a Song" (Henry Hadley). Nellye Gill, soprano, displayed a charming personality and a voice of pleasing quality when not forced to a strident tone. "Moon Upon the Water," by Cadman, was a special favorite among her numbers. Ethel Rea, soprano, also sang pleasingly. Mildred Graham, soprano, was distinctly the big artist of the evening concert, her beautiful bell-like voice being heard to advantage in two pleasing groups of songs and several encores. The Buffalo Orpheus, a well-balanced male chorus under the direction of John Lund, sang with considerable volume but lacked shading. Elizabeth Siedoff, a local pianist, gave especial pleasure in two numbers by Cecil Burleigh.

A very interesting group of compositions by women of Western New York was played by the Buffalo Symphony Orchestra, directed by John Lund. This group included "Serenade" (Bianca Fleishman), "The Country Dance" (Mary Howard) and "Sprites" (Alma Grace Merritt). The enthusiastic audience seemed especially pleased with the last two numbers—"The Country Dance" and "Sprites"—and forced the orchestra to repeat them both.

The program opened with "A Meditation" (Bruno Huhn) and closed with Dudley Buck's "In Vocal Combat," the

(Continued on page 16.)

# Sweden's Numerous Natural Resources Offer Many Beautiful Dream Pictures to the Idealistic Composer

Only Opera House Shows Much Activity—Youthful Vitality Plays Important Role in the Success of New Productions

STOCKHOLM, July 21, 1920.—Sweden is a far-flung country with a wide variety both of scenery and climate. Its southern half, lapped by the southern reaches of the Baltic Sea and the Oresund, has the rich verdure of Danish vegetation. Swaying wheat fields ascend in undulating lines toward the edge of the stately forests of beach and oak. Thence pines and firs stretch on and away to the moors, enclosing wide expanses of watery blue. The trees do not grow high here; the hard rocky soil seems to claim them for itself and to give them for color its own stony gray. Then the country broadens out again, and an ideally beautiful landscape meets the gaze, with the Mälars Lake as its center-piece. Stockholm, Sweden's capital, reposes dreamily on the borders of this lake.

Still further to the north are the vast virgin forests. Broad rivers intercept the woods, where the foot of man seldom or never treads. They reach without a break for hundreds of miles across the Arctic Circle, where Winter holds its icy sway so completely that the sun does not rise at all for several days at a stretch, and by way of evening up, remains above the horizon for the entire month of June. Here the Lapland Alps commence, forming a gigantic demarcation line westward toward Norway and then transsecting in a southerly direction the entire Scandinavian peninsula. Every now and again, inhabited regions break the regularity of the mountain range, which finally ends and broadens into wide forests.

Sweden is a large country, the third largest in point of area in Europe, ranking directly behind Russia and France. But this expansive country has a population not much greater than that of London or New York. Only in the extreme south of the country is the population of a normal European density. For the rest the villages and townlets mostly resemble accidental gatherings on the main routes; most Swedes don't know what a Continental metropolis is like.

Stockholm has its tradition as the seat of the old Swedish Court and, with its 400,000 inhabitants, is the capital of the country in every sense. Göteborg, to the southwest, on the shores of the Skagerak, is just about half as large, and derives its importance from a harbor of international repute.

This remarkable lack of proportion between the size of the country and the number of the inhabitants is of fundamental importance for the culture of the nation and its development, and for the character of the people as well. Travelling through the country, we continuously meet homesteads and huts in "splendid isolation," scattered among the forest sides, from whence the stony soil or the oppressing timber struggles to dislodge them. And in very truth, man has to wrestle continuously with nature here. From her reluctant lap he forces his sparse and poor harvests in the short summertime, and a single frost means the ruination of all his hopes.

But this life draws the nation very close to primal nature. The Swede glories in nature. And this love of nature is impressed on the customs and usages of the country, has left its mark upon its literature, is reflected in the countless landscapes and animal paintings of Swedish artists, and is revealed in the national music as well.

## SWEDISH MUSIC COMES FROM THE WOODS.

Swedish music emanates from these virgin woods, where the "Nick," the water sprite of Norse mythology, still gambols in the rivers and streams. The elfin-dance in nebulous meadows turns to music, the hush of the heatherlands vibrates as tone, the sighing of the rushes in a thousand little lakes swells into a humming song, and the ceaseless beat of the waves on the far-flung coasts seem a mighty chant. But even where Swedish music shows an international trend, where it—purposely or accidentally—follows abstract stylistic aims, as in the works of Wilhelm Stenhammar for instance (operas, symphonies, chamber music and songs) it does not lose its indigenous touch. It is always the story of helpless man in the midst of gigantic Nature, of the lonely human who turns to Nature as to a mother, to dream happily in her lap, to confide to her his woes and joys, to listen to her teachings and to reveal again the old, almost forgotten sagas of bygone days.

The entrancing mysticism of the Northern twilight, the struggle between day and night, is portrayed in the orchestral compositions (four symphonies, symphonic poems, etc.), and songs of Hugo Alfvén, director of music at the University of Upsala. Cool, pure mountain air wafts toward us in the works of Wilhelm Peterson-Berger (music dramas, symphonies, songs). But the tonal poet of the northern seas is Ture Rangström. One of his earliest compositions was the symphonic poem, "Havet spinger" (The Sea Singeth), and since then he has written two operas (one, the "Crown Bride" after Strindberg, has been performed at Stuttgart), two symphonies, a number of minor orchestral works and, above all, a number of very impressive songs.

The vast billowing ocean is always the essential motive of his music. Nearly fifteen years younger than the other composers we have mentioned, who have either already completed or are about to complete their fifth decade, Ture Rangström is naturally more modern in his style. Yet he

loves broad melody resting on a basis of measured, often parallel triads.

Another Swedish composer, whose name is becoming internationally known, is Kurt Atterberg. His main attention (he has composed four symphonies, a violin concerto, a string quartet, an opera and a ballet-pantomime) is given to melody as such. He is a tone-poet of moderate modern-



GEORG SCHNEEVOIGT,  
Conductor of the Stockholm and Christiania Symphony Orchestras.

ity and loves to garnish his melodies with complicated, predominantly chromatic harmonies.

These are the most prominent of our living composers. The lesser known, among whom there is fortunately a great number of very young men, naturally cannot be enumerated here, but the very fact of their existence is evidence

this is responsible for the fact that the opera, despite its glowing music, did not find the appreciation which it deserved. Of the season's revivals, Auber's "Deaf Girl of Portici," most gorgeously staged, and Gluck's "Iphigenia in Tauris" are particularly worth mentioning. This last had not been produced here for a century or more, so that there was no "Gluck tradition" to guide the revivers. But this very performance proved what youthful vitality and power there is in our operatic institution. Especially remarkable was the work of the young stage manager, Harry Stangenberg. The stage represented one single imposing series of stairs, crowned by Diana's altar. Here the entire four acts of this grandiose human drama were unfolded, bounded by a great concave horizon. It is but seldom that such powerful impressions of the symphonic and dramatic possibilities of staging are vouchsafed to the opera-goer, and such an achievement is possible only as the result of youthful daring and enthusiasm. The musical direction lay in the able hands of the chief conductor, Armas Järnefelt; and the impersonation of the title rôle on the part of Nanny Larsen-Todsen was a truly great achievement. This wonderful artist creates most of the leading dramatic soprano parts in Stockholm. Among the male singers recognition is due to the first tenor, Stockman, and to Ake Wallgren, who possesses a splendid bass-baritone voice. The good influence recognizable among the younger Swedish artists is that of John Forsell, who unfortunately has now retired from public work, but whose spirit still lives in the powerful intensity of our opera performances.

The Stockholm Opera is especially fortunate in the ballet, an internationally famous body, which was thoroughly reorganized about eight years ago by the renowned Russian ballet master Fokine. Until quite recently the prima ballerina was Jenny Hasselquist, who since then has made such successful appearance in Germany and England.

## CONCERT LIFE

Concert life as an entity is concentrated in the activity of the Stockholm Concert Society (Konsertföreningen) which gives two concerts weekly with its large and excellent orchestra. Professor Georg Schneevoigt, the chief conductor, is a splendid leader of his musicians, and an individual artist of fascinating, at times somewhat brutal, temperament. The programs comprise predominantly classical and romantic literature, but nevertheless pay considerable attention to native composers. The leading continental artists were heard as soloists, and Arthur Nikisch and Gabriel Pierné, among others, wielded the bâton as guests. A number of concerts were conducted by Wilhelm Stenhammar of Göteborg.

A chamber music organization provides Stockholm with regular soirées of chamber music, at which the London String Quartet, as well as the celebrated Bohemian Quartet, have appeared. The Fitzner Quartet of Vienna, and the Budapest String Quartet also gave enjoyable concerts.

The Stockholm Concert Society promotes choral music as well. Its large and well trained choir of amateurs is led by Professor Victor Viklund, who at the last concert gave an excellent rendition of Handel's "Judas Maccabaeus." Finally, there was a perfect host of native and foreign talent appearing independently on our concert platforms. Henri Marteau, the Frenchman who was a Royal Professor in Berlin, is now a Swedish citizen, and takes a lively part in musical life. The sonata evenings which he gave together with Wilhelm Stenhammar (not only a fine composer and conductor, but also a pianist of highest rank) were outstanding events of the season.

## MUSIC IN GÖTEBORG.

Matters are very similar in Göteborg, the second city of Sweden. However, this city lacks two items that give the music life in the capital its caché: an opera and a state conservatory. Thus the orchestral concerts play the most important part in the music of the town, and the audiences are of quite a different sort from those of Stockholm, where the musical students always form so interested a part of the crowd.

Göteborg also has a society which supports a symphony orchestra. It concertizes twice weekly under Stenhammar's genial leadership. The individuality of his conductor leans especially to the cultivation of classical music. Of visiting conductors the most distinguished were the well known Danish composer, Carl Nielsen, who gave fifteen concerts, and Henri Marteau. Soloists from all European countries have visited Göteborg during the past season, although their concerts, as a rule, were not so well attended as those of the Society, with its very faithful following of subscribers. Chamber music is assiduously cultivated in Göteborg by a Chamber Music Society, the fortunate possessor of a special fund for the giving of chamber music concerts at popular prices.

The Göteborg Symphony Orchestra is the oldest of the more important concert orchestras in Sweden. It has recently celebrated its fifteenth birthday and, in order to perpetuate its idealistic aims, arranged a Beethoven Festival, in commemoration of the 150th birthday of the great tone poet. The culmination of the festival was a magnificent rendition of the "Missa Solemnis" under Stenhammar and



HUGO ALFVEN,  
Swedish composer.



W. PETERSON-BERGER,  
Swedish composer.



JOHN FORSELL,  
Swedish baritone.

of a stimulating musical life, which has its centers in the two principal cities, Stockholm and Göteborg.

## ONLY ONE SWEDISH OPERA HOUSE

Stockholm owns the only opera house in Sweden. The Royal Theater has existed ever since 1773 and gives its exclusive attention to grand opera. Its history is a highly meritorious one, for it was one of the earliest theaters to occupy itself extensively with Gluck's "reform" operas. Even today its repertory is excellent and above all sumptuous, although it is none too rapid in the acceptance of novelties. Thus, the last novelty of the season just terminated was Richard Strauss's "Rosenkavalier," which was given a truly splendid staging.

At the beginning of the season a new Swedish opera was performed, "Härvard Harpolekare" ("Hereward the Harpist"), by Kurt Atterberg, of which the gifted young composer and conductor wrote the libretto himself. The drama treats of the period of the struggles between paganism and Christianity in the north, about the twelfth century. The literary part of the production was the least successful and



with the co-operation of the large, vocally perfect and splendidly disciplined "Concert House Choir."

As regards the other parts of the country, it should be mentioned that several of the towns possess small symphony orchestras, three of which receive state aid. Music is ardently cultivated throughout the land, and it is due only to the inborn musical propensities of our people that the present day cinematographic cult has not choked off our musical life. Men and women foregather everywhere to promote well regulated musical events and to advance them both by intellectual propaganda and financial support in order to rescue music from the social crisis which we, like the rest of Europe, are undergoing at the present time.

JULIUS RABE.

### Maud Allan's South American Tour Finished

Maud Allan has completed her South American contract of thirty-two recitals, and such a strong impression has she made upon the imagination of art and music lovers that she was engaged by a Buenos Aires impresario for an additional series. At the end of August, she left Rio Janeiro for London, England, to fill her engagements there. After that she appears in Paris and leaves there just in time to open her United States and Canadian tour on January 1. In April or May Miss Allan will appear in a series of recitals on the Pacific Coast, under the direction of L. E. Behymer.

### Skilton Compositions at Lockport Festival

Charles Sanford Skilton, the Kansas composer, was represented at the Lockport Festival by his Sioux Flute Serenade for piano on the program of Harold Henry, to whom it is dedicated, and by a new orchestral suite, "East and West," presented for the first time by the Little Symphony, directed by George Barrère. The suite consists of five numbers, "East" being an Alla Palestrina and Alla Menuetto in the classical style, and "West" three Indian pieces, a Kickapoo Social Dance, a Winnebago Sunrise Song and a Rogue River Gambling Song.

### Ganz Enjoying Switzerland

A card postmarked Wengen in the Bernese Oberland, August 20, from Rudolph Ganz, the Swiss pianist, brings the information that Mr. Ganz had his first encounter the day previous with glacier crevasses. "The old technic of walking at the edge of abysses and sleighing down the snow fields on two feet is coming back gradually," writes the pianist.

### Reuter's Duo Art Records Popular

Rudolph Reuter has recently made some excellent records for the Aeolian Company's Duo-Art, all of which should prove most popular with the owners of this instrument. Bach-St. Saëns' Bourée Pachelbel's "Harmonies du Soir," Staub's "Sous bois," are to appear next month, and Felix Borowski's popular prelude in A flat is to be released shortly after that. Mr. Reuter is enjoying a well deserved

## GERMANY AGAIN BOWS ITS HEAD IN

## FITTING TRIBUTE TO BEETHOVEN

(Continued from page 5)

under the auspices of the Cologne Chamber Music Association, a private society, and the huge hall of the Gürtergesellschaft was sold out in each instance. Comment is superfluous where the work of an ensemble of such classic perfection is concerned.

Another Beethoven Festival, lasting three whole days, took place in Godesberg, a summer resort near Bonn, where the management had secured the services as soloists of Professor Havemann, violin, and Anna Kaempfert, the Frankfurt soprano, as well as the Cologne Orchestra, which treated the audience to a splendid reading of symphonies by Beethoven and Brahms, overtures by Weber and Mozart, Strauss' tone poem, "Don Juan," Liszt's "Tasso" and Mahler's "Lieder eines fahrenden Gesellen." Prof. Hermann Abendroth, Cologne's municipal musical director, shared the conductorship honors of these concerts with his pupil, Taube, of Godesberg.

The grand finale of all these festive gatherings took place at Cologne in the form of a Beethoven-Bruckner Festival, which extended over a period of two weeks. For the first time the daring experiment was made of adding a program consisting only of Bruckner's works to the attractive Beethoven programs given every summer, and always immensely popular. The experiment was successful beyond expectation. After the new musical director of Crefeld, Dr. Siegel, had demonstrated in the course of a Bruckner Festival the great importance of the Viennese composer's message, the big symphonic works of Bruckner were well able to hold their own beside those of Beethoven. The adagio of the eighth Bruckner symphony was even repeated, together with Beethoven's ninth, at an "encore" concert, and again made an intensely deep impression.

### VISITING CHOIRS

Of minor musical events there has been a host in Cologne. Outstanding features were a series of concerts in which Benno Walther introduced us to all the Beethoven piano-forte trios, and a "composition evening" by Hermann Hans Wetzler, which proved his sterling qualities as a song composer, principally of the lighter genre. Two celebrated a cappella choirs visited us in Cologne—the Madrigal Choir of the Berlin Academic Institute for Church Music, and the Barth Madrigal Society, likewise from Berlin—for strangely enough, the Rhine, the home of healthy vocalism, does not possess a body cultivating unaccompanied choral singing

vacation at Monmouth Beach, New York, after his strenuous work in the Chicago Musical College's summer session where he conducted a master class, and also in preparation for his many concert engagements this coming season.

### Quaile Artist Playing in Roumania

Juliette Arnold, artist pupil of Elizabeth Quaile, who played with success in Aeolian Hall last season, is giving

as a specialty. The newly founded Cologne People's Choir arranged an evening of songs and recitations of the two young Rhenish poets, Jacob Kneip and Heinrich Lersch. The latter owes his reputation mainly to his war songs; this time we had his "German Hymn," set to music by Hermann Unger, a kind of Workmen's Internationale. In recitals, Télémaque Lambrino, the Greek pianist resident in Leipzig, displayed his great and refined mastery of the keyboard. In the opera house the temperamental conductor, Otto Klemperer, arranged his third and last concert, which, owing to the excessively high prices was just as poorly attended as the last operatic performances of the season ("Parsifal," "Faust," "Rigoletto," etc.). Mahler's first symphony, his "Lieder eines fahrenden Gesellen" and Beethoven's overture "Weihe des Hauses," as well as the latter's E flat major concerto, magnificently rendered by Arthur Schnabel of Berlin, completed the program. Today it still remains an open question whether the Mahler propaganda, undertaken by Klemperer as well as by Mengelberg in Amsterdam and various Berlin conductors, will really popularize the art of the last Vienna master, incorporating as it does so strange a conglomeration of grandeur and triviality.

Two events of great importance to the musical life of Cologne must be noted before I close: first, the founding of a Cologne Konzertzeitung, which, following American principles, aims at paying greater attention to the personal side of the art than the older "Rheinische Musik und Theaterzeitung" was able to do; second, the establishment of a Society for the Furtherance of Popular Education, projected and supported by the Cologne municipality. The society helps that section of the lower classes which is anxious for intellectual improvement, by arranging high grade concerts at popular prices, incidentally assisting executive artists, by arranging appearances under the auspices of the large trade unions, where they are able to display their gifts without personal financial risk and harm, for a moderate yet suitable fee. By these means it is hoped to put a stop to the capitalistic exploitation both of public and virtuoso, and to offer to the people good and understandable music in the place of inferior stuff that is "popular" only in a perverted sense.

H. V.

some concerts in Europe in the early fall, the first being in Bucharest, Roumania, where she will play the Schumann A minor piano concerto with orchestra. Later in the season she will return to America and begin her season here with a recital in Aeolian Hall, New York.

Miss Quaile will resume teaching in the metropolis after October 1 and will again be associated in her work with Harold Bauer. She will conduct normal classes and present some artist pupils in Aeolian Hall.

# BIRGIT ENGELL

## THE NOTED DANISH SOPRANO

will make her debut  
at Carnegie Hall on  
the afternoon of

**NOVEMBER 10th, 1920**

COENRAAD BOS AT THE PIANO

Copenhagen, April 29, 1920—"Birgit Engell is one of those rare singers who are as great whether they are on the operatic stage, or in a concert hall. In the most agile manner she transformed her art from the full-light of the stage to the barrenness of the music platform. We noticed it last night at her only concert in the Casino where all appeared in a smaller form. Even the strength of the voice didn't exceed what is good form for a middle sized concert hall. And in this frame Miss Engell sang a number of beautiful little songs with the utmost delicacy—feeling, pointing, ring—all was art of the purest and most beautiful kind." (S. A.)

Politiken, May 26, 1920—"At the revival last night of 'Faust' at the Royal Theatre, Birgit Engell sang Margarethe. Miss Engell's unusual harmonic, dramatic and singing ability gave the figure a tender and fine femininity which was of the most beautiful effect. Just so charming, must Gretchen look, and just so bewitchingly must she sing. Miss Engell has, therefore, a well deserved success." (Ax K.)



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### Bispham's Programs of Interest to Students

David Bispham on his way home from Chicago gave song recitals before capacity audiences at the Colonial Theater at Saranac Lake in the Adirondacks, where he was assisted by Emily Harford, and at the Music Pavilion at Ocean City, N. J. At the latter resort Mr. Bispham had the pleasure of singing with Anthony Liuzzi's admirable orchestra, composed largely of players from Stokowski's Philadelphia Orchestra. Twelve hundred people attended this concert, where Mr. Bispham was accompanied by Mary Miller Mount. The noted American baritone will appear on September 23 at Amsterdam, N. Y., in another of his distinctive recitals, thus early beginning a season which already bids fair to be one of his busiest, both as a teacher and as an artist. His recent recital at Kimball Hall, Chicago, where he was assisted by Silvio Scionti, pianist, contained several gems of songs rarely heard in concert rooms at the present time.

Mr. Bispham's programs at the above mentioned places comprised the following pieces which will be of interest to students: Operatic arias—"My Heart Now is Merry" ("Phœbus and Pan"), Bach; "Per Questa Bella Mano" (bass aria), Mozart; "Where e'er You Walk" ("Semele"), Handel; "I'm a Roamer" ("Son and Stranger"), Mendelssohn; "The Evening Star" ("Tannhäuser"), Wagner; prologue ("Pagliacci"), Leoncavallo, and "When I Was Page" ("Falstaff"), Verdi. Classical songs: "Edward" (Scotch ballad), Loewe; "Who is Sylvia?" (Shakespeare), Schubert; "Eternal Love" (Wentz), Brahms; "Ring Out Wild Bells" (Tennyson), Gounod; "The Two Grenadiers" (Heine), Schumann, and "The Two Grenadiers," Wagner. Recitations to music—"Sandalphon" (Longfellow), Harvey W. Loomis, and "In Days Gone By" (Tougenieff), Arensky. Songs by Americans—"A Spirit Flower" (Stanton), Campbell-Tipton; "Danny Deever" (Kipling), Walter Damrosch; "A Banjo Song" (Weeden), Sidney Homer, and "The Seven Ages of Man" (Shakespeare), Henry Holden Huss.

The last of these selections is a veritable tour de force and was written for Mr. Bispham over twenty years ago, since which time it has been revived by him with the greatest success. It is a portion of the manuscript opera, "The Forest of Arden," upon which Mr. Huss has long been engaged, founded upon the woodland scenes in "As You Like It."

### La Forge-Berumen Pupils in Another Recital

Seven young artists were heard in a third summer recital at the La Forge-Berumen studios on August 24. Arthur Kraft, the well known tenor of Chicago, was to give a song recital on this occasion, but illness prevented him from appearing. Nina Martine opened the program with the G minor ballade by Chopin, played with power and brilliancy. Hazel Silver, heard in previous recitals, sang "One fine day," from "Madame Butterfly," in English. Needless to say the audience enjoyed Miss Silver's lovely voice in this popular number.

Bertha Stocking, a pianist appearing for the first time at these musicales, played in an artistic manner Tchaikowsky's "Seasons." Leora MacChesney gave much pleasure in a group of songs by La Forge, Rachmaninoff and Chausson. Miss MacChesney possesses a mezzo soprano voice of considerable beauty, and was heard to advantage in the "Supplication," by Frank La Forge. Helen Crandall delighted her audience with a poetical rendition of two numbers by Debussy. Charlotte Ryan sang the "air de bijoux," from "Faust," with finished art and musicianship. Erin Ballard, the popular little pianist, played brilliantly two numbers by Chopin and Liszt.

Rosamond Crawford and Seneca Pierce accompanied the singers with rare skill.

### Seidel and Bauer to Open L. O. H. Concerts

Commencing Sunday evening, September 19, the Lexington Theater, the musical edifice built by the late Oscar Hammerstein, will inaugurate a Sunday night series of concerts, under the management of the Musical Bureau of America, Mischa Appelbaum executive director, commencing with a joint appearance of Toscha Seidel, violinist, and Harold Bauer, pianist, followed by Leopold Godowsky and Max Rosen on September 26.

Among the noted artists engaged for this series, which will continue for thirty-nine consecutive weeks, are Emmy Destinn, Alessandro Bonci, Riccardo Stracciari, Margaret Maizener, Max Rosen, Jan Kubelik, Frieda Hempel,

Mischa Levitzki, Helen Yorke, Carlo Enciso, Nina Tarsova. The Russian Symphony Orchestra also will appear.

A special feature of these concerts will be the prices at which tickets will be sold. The purpose is to make them universally popular, and to accomplish this, besides the brilliance of the weekly programs, the prices will be graded for all purses. The orchestra will be evenly divided between the \$2 and \$1.50 seats, the dress circle will be divided equally between the \$1.50 and \$1 seats, and the balcony 75 cents and 50 cents. Season tickets will be sold at a discount of ten per cent. and blocks of tickets for the season



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will be sold at a further ten per cent. discount, this for the benefit of organizations, associations, music clubs and schools.

### Jessie Masters to Sing "Mammy Dear"

Jessie Masters, American contralto, has an exceptionally busy season booked. Her engagements for October alone read almost like a calendar, so steady are they day after day. One almost wonders when she will have time to rest. One reason why Miss Masters receives so many engagements is that she knows how to build a program to interest every audience, and she is such a good musician that she sings nothing that does not eminently suit her personality. It is a compliment, therefore, to the song and the composer, when after minutely studying all the songs as possibilities for next season's programs, she picked out Frank H. Grey's "Mammy Dear," and is using it on every program. She has tried it out already with extraordinary success, always winning an encore with it.

### Mary Ella Perry Now at Atlanta

Mary Ella Perry, reader and author of several successful plays, arrived in Atlanta a short time ago to assist in the development of plans for the Brenau Studios, which will be opened in that city shortly.

Miss Perry has been principal of the Brenau School of Oratory in Gainesville for several years. In addition to her success as a teacher, she has gained wide recognition as a writer. Her play for children, "Garden Seed," had its première at the college at Gainesville, but has since been produced in Boston, Mass.; Columbus, Ga., and numerous other cities both in the North and South. She will be in charge of the work in dramatic art and expression in the Brenau Studios, and she will also produce several plays for children in Atlanta during the year. The plan of the Brenau Studios calls for a children's theater, which it is hoped may become an important and permanent feature of the educational life of the city.

### First National Symphony Programs

Artur Bodanzky has announced the programs for the first two pairs of concerts of the National Symphony Orchestra (Friday evening, October 8; Sunday afternoon, October 10; Sunday evening, October 17, and Tuesday afternoon, October 19). Ossip Gabrilowitch, pianist and also conductor of the Detroit Symphony Orchestra, will be the soloist at the first pair of concerts, and Francis Macmillen, violinist, at the second pair. The program for the opening concerts consists of the overture to "Der Freischütz," Brahms' second piano concerto in B flat (Gabrilowitch), and Richard Strauss' "Death and Transfiguration." The second program consists of Schubert's "Unfinished" symphony, Carl Goldmark's violin concerto in A minor (Macmillen), and Charpentier's suite, "Impressions of Italy."

### Praise for Thaddeus Rich as Conductor

Thaddeus Rich, the thoroughly capable concertmaster of the Philadelphia Orchestra, is rapidly earning for himself an enviable reputation as a conductor. He has led the forces of the Philadelphia Orchestra at many festivals, a recent appearance of that nature being at Asheville, when the dailies spoke very highly of him. Special mention was made of his masterly interpretation of such works as Tchaikowsky's fifth symphony and Schubert's "Unfinished" symphony in B minor. One of the papers made the statement that it is seldom one hears a combination of such sympathetic insight and uniformity of ensemble between the soloists and orchestra as Dr. Rich secured on every occasion.

### More Recitals for Mr. and Mrs. Mannes

Mr. and Mrs. David Mannes have again been engaged for two subscription recitals in Cedarhurst on September 9 and 16. The programs included the Beethoven Kreutzer sonata, Brahms sonata in D minor, Grieg sonata in C minor and a sonata of Bach in F minor which Mr. Mannes believes had never been played before in this country. Besides these there were the unusually attractive short pieces for violin and piano which the Mannes generally include in their programs. The popularity of these subscription recitals at Cedarhurst is evidenced by the fact that all subscriptions had been taken some time previous to the concerts.

On October 4 Mr. and Mrs. Mannes are appearing in Jersey City in conjunction with Sophie Braslau.

### Leopold's New York Recital October 26

Ralph Leopold, the young American pianist, who was heard in the metropolis in recitals last year when his artistic work won the admiration of press and public alike, will give his first New York recital of the season 1920-21, on Tuesday evening, October 26.

Mr. Leopold spent the early part of the summer at the estate of his sister, Mrs. Baker, at "Beauvoir," Washington, D. C., and later visited friends at Ardmore, near Philadelphia. He is now hard at work preparing programs for his many engagements during the coming season.

### Anna Craig Bates Completing New Songs

Anna Craig Bates, composer, whose songs are being used by Helen Stanley, Yvonne De Treville, Maggie Teyte and others, has recently returned from the South where she has been collecting data for some new Negro spirituals.

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# MUSIC AND PUBLIC EDUCATION

## Instrumental Music in the Grades

The Development of Elementary School Orchestras and the Prospect for Better Violin and Piano Instruction in the Grades

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

For the past twenty-five years considerable energy has been spent in developing the orchestras in our high schools. Very little has been done in the extension of instrumental classes for talented pupils. We have depended on the willingness of the parents to provide outside instruction for these pupils, with the result that the so-called unusual instruments, such as oboe, bassoon, French horn, tuba, etc., have been missing from the orchestral ensemble. Various methods have been used by teachers to obtain these instruments, such as paid concerts, tours by the orchestra and glee clubs, private contributions, etc., but the municipalities as a rule have not yet recognized the importance of this work sufficiently to support the activity.

### CHICAGO AND OAKLAND.

The city of Chicago in providing the budget for 1920, included the item of \$8,000. for the purchase of wind instruments for high school orchestras. This was indeed a worthy contribution. Few parents are willing to spend the amount of money necessary to make their children virtuoso players of the oboe and bassoon, because these instruments are not as useful in home entertainment as the piano and violin. The inevitable result of such an attitude seems to be that the world is denied the good oboe player, and is crowded with mediocre fiddlers. How-

ever, there is little room for argument, because the parent has the right to decide.

In Oakland, California, the schools have developed a really marvellous system of teaching instrumental music, under the efficient management of Glenn Woods, director of music. In a future article to be published in the *MUSICAL COURIER* the Oakland idea will be discussed more fully, but here it can only be mentioned that the system is undoubtedly the best organized in the country. Instrumental classes are taught as part of the regular high school course, and teachers of these classes, and of ensemble work, are paid by the Board of Education. Such management brings the finest results, and no doubt Oakland will serve as a model for the rest of the country.

### THE PROBLEM IN ELEMENTARY SCHOOLS.

Here we face considerable difficulty in organization and management. Apart from the piano, the major instrument is of course the violin. Young children not especially talented usually play poorly, due in most cases to mediocre instruction. The school authorities are partly at fault in this particular, because they have not taken the efforts of the younger pupils seriously enough. Another reason for retardation was the fact that until recently music publishers have not been willing to publish simplified editions of the music which such groups should play.

The combinations of instruments in some elementary schools are highly amusing. Recently we received a communication from a teacher of music in one of the smaller cities. She was asking advice on the formation of instrumental classes, and the organizing of school orchestras. The letter went on to state: "The orchestra in my elementary school is made up as follows: ten violins, one zither, one calliope, three xylophones, one Jew's-harp and drums." We frankly had to confess that we did not know where music for this combination could be obtained. Another combination was the following: sixteen violins, one E flat horn, one alto horn, five B flat clarinets, one flute, two piccolos and drums. The idea here seems to have been to gather all players of any instruments into the ensemble, regardless of the musical value or the effect.

### SOLVING THE PROBLEM IN A BIG CITY.

In New York City the schools are so many and geographically so distant from one section to another that it is extremely difficult to excite competition, except in each locality. For the past two years, C. Irving Valentine, director of music in the Newtown High School, has arranged and managed the elementary school orchestra contest for the Queens Borough Schools. Realizing that the combinations in many schools would be very different, and with an idea toward encouraging the study of the unusual instruments, he worked out a plan whereby equal credit could be given for each instrument used. The plan is given here:

"In order to promote the study of orchestra instruments and orchestra music among the elementary school pupils, the music department of the Newtown High School and the Newtown High School orchestra has arranged to hold a yearly elementary school orchestra contest at the Newtown High School the first week in June of each year, commencing June, 1919.

"A handsome silver cup will be the trophy. Each winning school will hold the cup for one year, until it has been won three successive years by one school, at which time it will become the property of that school.

"Judges will be selected from the music teachers in the schools taking part in the contest, the music supervisor of those schools, local music teachers of the pupils taking part, and the members of the Newtown High School orchestra.

"Extra points will be granted for instrumentation, as follows:

For each pianist used.....	1 point
For each violinist used.....	1 point
For each violinist used.....	3 point
For each cellist used.....	5 point
For each double bass used.....	10 point
For each flutist used.....	5 point
For each clarinetist used.....	5 point
For each horn player used.....	5 point
For each cornetist used.....	3 point
For each trombone used.....	5 point
For each drummer used.....	2 point
For each oboe used.....	10 point
For each bassoon used.....	10 point
For each harpist used.....	10 point
For each organist used (harmonium).....	5 point

"Precision, interpretation, intonation, bowing, tone quality and balance of instrumentation will all be taken into consideration in deciding the contest.

### MAXIMUM POINTS.

"Precision, twenty; interpretation, twenty; intonation, twenty; bowing, twenty; tone quality, ten; balance of instrumentation, ten. Total, 100.

"Players must tune their own instruments—time limit, ten minutes."

The schools were all required to play the same composition. The first year it was "Anitra's Dance," Grieg; and the second, minuet in A, Boccherini. The plan has worked very well, and the schools are apparently satisfied to cooperate on this basis. It is important to encourage this activity. The high school orchestra is seriously handicapped by the fact that if pupils commence the study of instruments after they enter high school they require at least two years to become proficient enough to be of any value in the ensemble. Then they leave school to go into business, or become overawed by the academic demands of the school itself, and find that they cannot afford the time necessary for daily practice. Another handicap has been the failure on the part of school systems to give these pupils the credit which should be theirs for this type of studious application.

### PIANO AND VIOLIN CLASSES.

The present status of these classes is too uncertain to warrant an accurate judgment of their value and importance. It will require a period of at least ten years to arrive at any definite conclusion concerning their value to a school system. The idea is indeed valuable, and worthy of every possible aid which can be given.

School bands are not prosperous. The little boys have not sufficient physical strength to play ably the larger wind instruments, but it is in the elementary grades that the start must be made, otherwise the High School will not be able to progress beyond the present stage. Directors of music throughout the country are thoroughly awakened to the necessity for developing elementary school orchestras and bands, and the movement will be followed with considerable interest.

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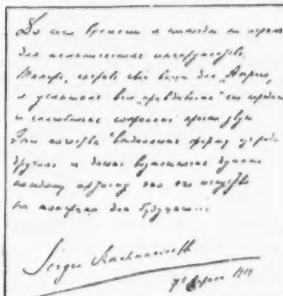
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### American Institute Plans Busy Season

Although the winter session of the American Institute of Applied Music does not open until October 4, the month of August has been a busy one for the teachers and pupils who have remained in New York. Francis Moore accompanied Louis Graveure at a concert at Lakeside, Ohio, on August 12; Raphael Diaz at Southampton, L. I., on August 20 and 22; Bernardo Olshansky at Ocean Grove, August 26, and he was also soloist on September 3 at a concert at Quogue, L. I.

George Raudenbush, one of Theodore Spiering's most promising pupils, was substitute concertmaster for two weeks at the public concerts given by the city of Altoona, Pa., in Lakemont Park. He was also soloist at a Globe concert in Morningside Park, playing Handel's sonata in A major and a group of small pieces.

Gwynn Anwyl, a young tenor who is being educated by the Federal Vocation Board, sang every morning during July and August at the Young People's Service in Asbury Park. He also appeared at two concerts at Ocean Grove where he received numerous encores. At the final Sunday service in Asbury Park he sang to an audience of some 8,000 people. Not content with these activities he held a church position in Plainfield, N. J., and sang at the Jewish Synagogue in Asbury Park. His voice attracted so much attention that he has been engaged for the winter as tenor soloist at the North Presbyterian Church in New York City. McCall Lanham, his teacher, is delighted with his success and feels that the government is doing a wonderful work in giving such a young man a chance to become a trained musician.

Leroy Tebbs, until recently prominently associated with the War Camp Community Service, has affiliated himself with the school. Among his many pupils this summer have been a number of professional singers and actresses who recognize his gift for producing purity of tone. In this group are George Graef, who is singing in Antoin Goetz's new opera "The Rose Girl;" Leonore Ulrich, of "The Sun Daughter" company; Alma Rubens, star in "Humoresque" and "The World and His Wife;" English Cody who sang so successfully in "Chin Chin" last season; Mr. Cavanaugh of the "Monsieur Beaucaire" company, and Lane McLeod with "What's in a Name."

Leslie Hodgson will also be on the list of teachers at the institute this season.

Mabel Bestoff, soprano, has studied all summer, although part of her time was devoted to a new series of "Little Pieces for Children." Her other compositions placed her in the group of young composers from whom much is to be expected.

Kate S. Chittenden, dean of the school, has finished her editorial and literary work to which she devotes her summers and is back from Murrumbidgee Bay. Her second year sonata classes, which are held on Fridays at eleven, will begin on October 15, and her class in interpretation on October 22.

On September 15 Sergei Klibansky returned from his work at the Cornish Music School in Seattle where he met with great success. Theodore Spiering, who spent the summer in Europe, arrived on the same day. Lotta Madden

and William F. Sherman have returned from their vacations and are ready to take up their work again.

From the number of applications coming in from all over the country, the thirty-fifth year of the school promises to be the most successful in its history.

### Macbeth's Dream Comes True

When Florence Macbeth goes on tour with the Minneapolis Symphony Orchestra this fall, a tour that will carry the orchestra as far West as the Pacific Coast, she will realize one of her childhood's dearest ambitions. Miss Macbeth hails from Minnesota, has been called in fact "The

ber 28; Bellingham, Wash., September 29; Seattle, Wash., September 30; Tacoma, Wash., October 1; Portland, Ore., October 2; Seattle, Wash., October 4; Yakima, Wash., October 5; Walla Walla, Wash., October 6; Lewiston, Idaho, October 7; Pullman, Wash., October 8; Spokane, Wash., October 9; Butte, Mont., October 10; Great Falls, Mont., October 11; Helena, Mont., October 12; Roseman, Mont., October 13; Billings, Mont., October 14; Miles City, October 15, and Bismarck, N. D., October 16.

On October 21 Miss Macbeth will open the symphonic series of the Minneapolis Symphony Orchestra in St. Paul, and on October 22, the series in Minneapolis.

### Anna Case Returns Home This Week

After over four months in Europe, Anna Case will return to New York this Saturday on the S. S. Aquitania. During her stay in Europe, she visited London, Paris, Rome, Venice, Naples, Pompeii, Milano and other points in Italy, and for a while she rested at St. Moritz, Switzerland, and then back to Paris again, concluding her travels with a motor tour of the battlefields of France.

Shortly after her successful London recital, she went to Paris where she gave a recital at the Light House, a home where blinded soldiers are taught various trades. Her program was made up of French and Italian songs which were received with much applause by the audience of blinded men.

During her stay in Paris she took up the study of dramatic art and acting under Lugne Poe, dramatic critic and director of Comedie, the first theatrical paper in France and founder of L'Oeuvre, an art magazine, who found her a most responsive subject and unusual personality. While in Paris she received, through M. Poe, a proposal for a concert tour of South America, which she is taking under advisement. Another offer for a tour of England this fall came recently to her New York managers from her agent in London, who concluded his proposal with: "She creates an atmosphere of her own."

Miss Case is booked in this country for the entire season, hence the London offer will have to be carried over until another season. Miss Case's American concerts begin October 11.

### Witmark Songs Liked in Atlantic City

Of all the attractions in Atlantic City this summer, probably one of the best liked has been Conway's Band, which gave daily concerts on the steel pier. The soloists with the band have changed regularly. Recently, Ruth Lloyd Kinney, mezzo-soprano, won extraordinary applause from the crowds—applause that was merited by her splendid style, good diction and charming stage presence, combined with a luscious voice. She reports that some of the most successful numbers in her entire program, aside, of course, from the operatic numbers, have been "Smilin' Through," "Sunrise and You," both by Arthur A. Penn; "Starlight Love," by Lucien Denny; "Values" and "Ma Little Sunflower," by Frederick W. Vanderpool. She will continue to feature these songs both as programmed numbers and as encores the rest of the season.

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Minnesota Nightingale," and naturally her first interest in music was in that which she heard in her native State. Because the Minneapolis orchestra was the first orchestra she heard, her fondest dream was to make a long tour with it, and during all the years of study and steadily increasing success, which has been hers as an artist, she never ceased to dream the old dream. Miss Macbeth has sung with the orchestra in Minneapolis and St. Paul a number of times, but until this fall she has never toured with it. She will be the only soloist on that tour and will sing at every concert the orchestra will give.

During the tour which opens in Winnipeg on September 20 and 21, Miss Macbeth will sing "The Bell Song" from "Lakme"; "The Carnival of Venice," and the "Charmant Oiseau" from "The Pearl of Brazil." The dates of the tour are as follows: Winnipeg, September 20-21; Regina, Sask., September 22; Saskatoon, Sask., September 23; Edmonton, Alta., September 24; Calgary, Alta., September 25; Victoria, N. B., September 27; Vancouver, B. C., Septem-

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# JOSEPH SCHWARZ

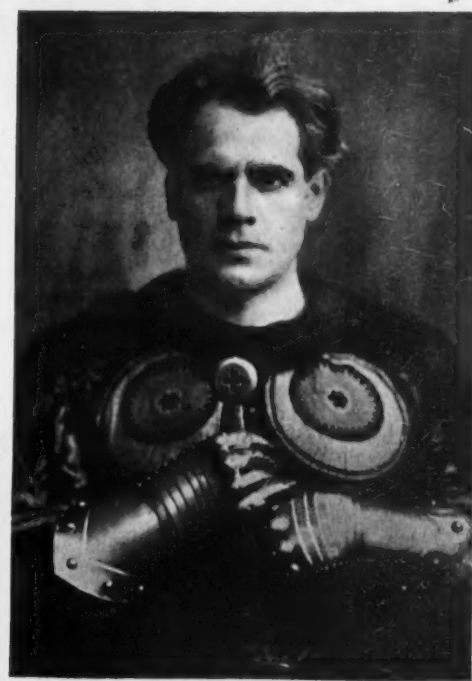
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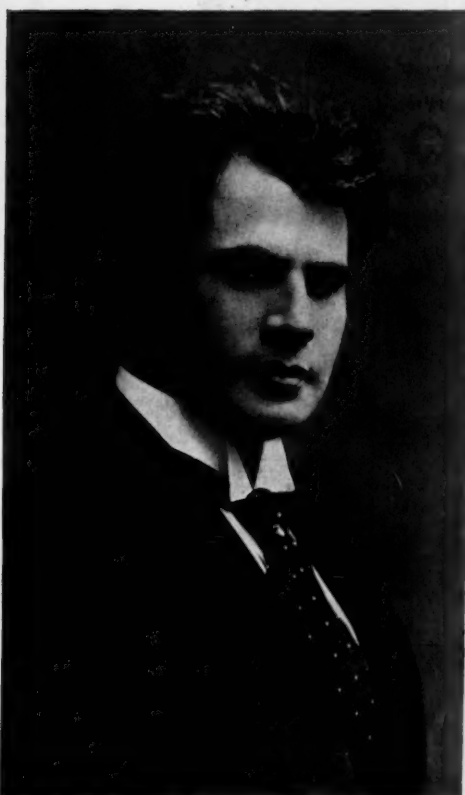
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IN "THE TROUBADOUR"

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JOSEPH SCHWARZ

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"The notable event of the evening was Joseph Schwarz. Our city is richer by one great singer and actor."

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# The Voice a Stringed Instrument

By J. LANDSEER MACKENZIE

MUCH misunderstanding of the voice and its use has arisen from its wrongful classification as a wind instrument. This theory has little to support it beyond the fact that the singer breathes. The inhalation of air is necessary to the singer for the purpose of living, that he may generate the energy indispensable to every form of activity—singing included. Pianists also make free use of their lungs while playing, but it has not occurred to anyone to suppose the piano to be a wind instrument on that account, even though it also contains air.

## THE NATURE OF WIND INSTRUMENTS

Wind instruments are played by an intense pressure of air passing through them, causing the walls of the instrument to vibrate. The pressure must increase correspondingly with the height of pitch. In the more complex wind instruments this necessary air pressure for the augmentation of pitch is helped by mechanical contrivances.

The principle of the vocal apparatus, however, is quite unlike that of a wind instrument, or—more correctly speaking—wind instruments are not modelled on the lines of the voice. But violins, and other such instruments of sustained tone, are quite obviously designed after the human pattern, as can be seen by the naming of their parts—head, neck, belly, back. Moreover, the character of tone of this class of instrument is nearest to that of the voice in the predominance of overtones.

## SUSTAINED TONE IMPLIES RESONANCE.

True sustained tone implies resonance. Sustained tone is reflected tone and it is the fact of reflection or resounding that brings the overtones of the fundamental into audibility. In stringed instruments, resonance is achieved by means of a sounding board which receives the impact of the waves of the fundamental tone. A sounding board resounds, or sounds again, all the waves of sound with which it is in sympathy, and in so doing the overtones of the fundamental are heard. Sustained tone means the audibility of overtones, and sounding overtones is the intrinsic factor of sustained tone.

## THE DIFFERENCE BETWEEN PROLONGED AND SUSTAINED TONE.

The tone from wind instruments is not of true sustained character in that the fundamental predominates and the overtones are few. A very clear distinction should be made between prolonged and sustained tones. The tone of wind instruments is very largely of the prolonged order because additional energy is needed for its maintenance as long as it is sounding. In true sustained tone, the energy needed to bring any specific tone into existence is held suspended in the overtones.

A prolonged tone will not show the same constancy of absolute pitch and harmonious association of overtones as sustained tone. Unfortunately, very few ears are trained to distinguish the presence and different association and variations of overtones, and as yet there are no scientific appliances used in connection with music to analyze different qualities of tone. Nevertheless, the ear trained to gauge the constancy and character of overtones can detect their variations. In the piano world, tone is technically known as "long" or "short" according to the number of resonated overtones.

## MECHANISM OF THE VOICE.

To return to the voice as a stringed instrument. No other means of making music has approached the wonderful mechanism of the voice, for it not only sustains tone but at the same time amplifies it. And it is this function of its air capacity that has led to such widespread misunderstanding and misuse of the breath in singing.

The vocal apparatus is a marvelous mechanism in its simplicity of construction, and gives tonal results impossible to any other instrument. There is a physiological fact of which the medical profession has failed to note the musical significance, and which has been omitted from consideration by musicians. This lies in the unique construction of the vocal cords, which are two synchronized

and graduated strings of one and one-half to two inches in length, and of a thickness varying in the proportion of two to five. In other stringed instruments there are divers strings of different lengths or thicknesses to give the range of pitch demanded. Here in Nature's instrument she has provided a string graded in thickness capable of producing a range of from three to four octaves. This string is duplicated by another lying alongside it just close enough for each to vibrate freely.

It is the function of these strings to relax and fall apart for the passage of breath, and to tense and come together for purposes of vibration. It can be seen in these

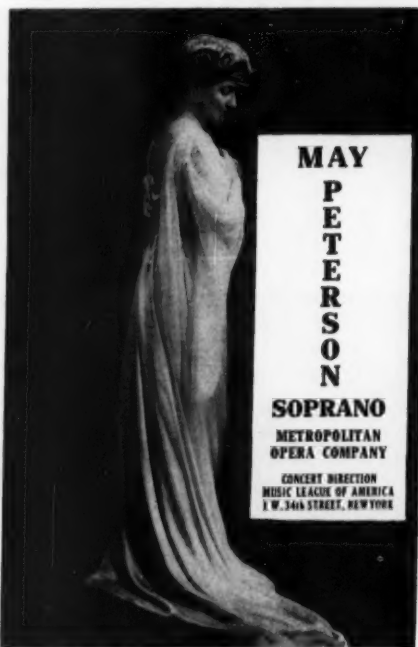


Photo by Ira L. Hill.  
"Young aspiring artists can well take Miss Peterson for a model."

—Sacramento (Cal.) Bee

opposite actions that any pressure of air against the cords must cause them to relax and so be out of condition for the carrying of vibration. Much of the throat trouble prevalent among singers is due to nature's perplexity at having to respond to conflicting demands at the same moment, for pressure of breath against the cords is a demand for their falling apart, and yet the demand of sound is for their closing and tightening up. Hence, under these arbitrary circumstances a terrible strain is put upon the mechanism.

## EVIDENCE OF STRINGS.

The laryngoscope has shown that the purest quality of tone with the widest range of pitch is produced from the most closely approximated cords. This in itself is evidence of the "stringed" nature of the vocal cords, and is directly against the "reed" hypothesis which necessitates an aperture for the passage of air.

Quite apart from the much debated question of the nature of the vocal cords, the voice proves itself an instrument of the stringed class from the character of its resonance. The whole individuality of the voice is de-

termined by its quality of tone, which is rich in overtones derived from resonance. The hard palate of the mouth is the main sounding board of the voice; there is no reason other than resonance for the particular height and curve of the roof of the mouth. It is a perfect sounding board, for it is exactly adapted to reflect each sound wave coming from the throat.

## THE SOUNDING BOARD.

One of the laws of sound is that the "angle of reflection is always equal to the angle of incidence," and so the height and length of nature's sounding board is adjusted to reflect, and so resound all the tones coming from the fundamental of the strings. Without this sounding board, the notes given by the vocal cords would have no sustaining quality and no carrying power.

Here in this sounding board is the great proof for ranking the voice as a stringed instrument. By virtue of this resonator the character of vocal tone classes itself as a sustained stringed tone, as is shown by the number and grouping of its overtones. That the singer is equipped with a wind apparatus for the oxygenization of his blood is no proof that his vocal instrument is directly operated by breath.

As everyone knows, there can be no sound without air—air is the medium for sound. Compressed air amplifies sound, that is, it magnifies the sound waves. Resonance intensifies the overtones so that they reinforce the fundamental sound. Amplification does not give any overtones that are not already sounding.

## THE VOICE CONTROLS THE BREATH.

The principal use of breath to the singer is for the generation of vital energy, and far from the breath controlling the voice the reverse is the case. The voice controls the breath, for a musically pure and harmonious tone is only possible when a certain nerve is brought into action to inhibit the breath center during the period of sound. When this result is produced, the air in the lungs becomes compressed and then acts as an amplifier for the tone reflected from the sounding board. Only a normal breath is susceptible to this use, for any abnormal pressure upsets the automatic action of the breath center. Moreover, pressure of breath—that is, a breath exceeding the normal cubic capacity of the lungs—interferes with the free vibration of the cords, and disturbs the constancy of the pitch.

When the proper function of the breath in relation to singing is fully understood, it becomes a self evident fact that air is not the primary cause of vocal sound, but the necessary and most important medium. Also, as in the case of all sound, compression of this medium amplifies tone.

The voice is far in advance of all other stringed instruments in that its mechanism gives both resonance and amplification. There is no musical instrument capable of sounding as many overtones in one note as the voice, hence its tonal supremacy, to say nothing of its capacity for articulating the meaning of its tones.

## Mme. Schoen-René Returns October 1

Marshall Bartholomew, pupil and assistant of Mme. Schoen-René, is in receipt of a letter from his teacher in which she states that she will return to New York about October 1 to resume her work in the technic of singing. Her letter also says in part: "My pupils have been having great success in Switzerland, Scandinavia, England, Italy and Germany during the past spring and summer. Three of them, Harold, Challis and Bassharton are filling concert engagements and guest performances in Southern Germany and in Berlin. Bassharton is engaged for the Wagner festivals in Italy for December and January as well as for the Wagner festivals in Bayreuth and London. Mme. de Heuruse is engaged for the Wagner festival in Rome and Milan and will sing Eva in the 'Meistersingers,' Elsa in 'Lohengrin' and Sieglinde in the 'Walküre.' Fisher-Peri, the tenor, is singing with great success throughout Scandinavia and is engaged for the coming season in Italy in the Verdi and Puccini operas. George Meader has had one triumph after another in opera in Switzerland, singing Pinkerton in 'Butterfly,' Rudolf in 'Bohème,' and Turridu in 'Cavalleria Rusticana,' as well as Almaviva in the 'Barber of Seville,' etc. He has concertized in every city of importance and has been re-engaged without exception. A short time ago he had the honor of singing before the Infanta of Spain in her castle and received a beautiful gold cigarette case. He expects to return to America for his concert tour in September."



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### An Extraordinary Evolution

An announcement emanating from the office of M. H. Hanson states that Leo Ornstein, the boy who five years ago became famous through his extraordinary compositions



Photo by Apeda.

LEO ORNSTEIN,  
Pianist.

and his equally extraordinary futuristic playing of his own compositions, such as "The Wild Man's Dance," "Three Moods," "A la Chinoise," "Reflections of Notre Dame," "Reflections of the Thames," etc., is going to play no less a classic of the most refined and quiet kind than the Mozart concerto in C major when he appears with the National Symphony Orchestra, under Willem Mengelberg, and probably with several other orchestras.

The change is not a sudden one, for when Mr. Ornstein played the MacDowell concerto in D minor last year with the New York Symphony, Philharmonic, Philadelphia, Chicago and the Boston Orchestras, his appearances certainly were as astonishing as they were triumphant.

It will be remembered that the Boston Symphony immediately engaged him to play the same concerto in Washington, D. C., Baltimore and Philadelphia, as well as in some other cities.

Ornstein's manager states that the recital programs that he will present this year will even show a greater evolution, if it were possible, than the playing of the Mozart concerto.

H. B. S.

### Margery Maxwell Again with Chicago Opera

A large number of leading roles have been assigned this season to Margery Maxwell, the young and gifted soprano. It will be her third with the Chicago Opera Association, and she will be heard in such important roles as Myrto in "Aphrodite," both Micaela and Frasquita in "Carmen," Aline in "Le Chemineau," Inez in "Favorita," Nella in "Gianni Schicchi," Ellen in "Lakme," Ponsette in "Manon," Eurydice in "Orfeo," Stephano in "Romeo and Juliet," Liza in "La Sonnambula," Helmwige in "Valkyrie" and Elizetta in "Matrimonio Segreto." Miss Maxwell has just finished a highly successful season at Ravinia, where, in her second season, leading parts were entrusted to this splendid artist.

In Chicago and the Middle West, Miss Maxwell has established for herself a most enviable reputation, and return engagements have become an almost customary rule wherever this charming soprano sings. Her manager, Harry Culbertson, reports heavy concert and recital bookings before and after her operatic season.

### Helen Jeffrey To Invade Carnegie Hall

The charms of Brooklin, Me., still hold Helen Jeffrey, and this popular violinist will remain there with some of the other members of the violin colony until October. Following the three successful recitals which she has given in Aeolian Hall, Miss Jeffrey will be a Carnegie Hall debutante.

### Professor Leopold Auer

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in December, as her manager, Daniel Mayer, feels that she has now reached a position in the musical world which entitles her to this prestige. Boston will hear Miss Jeffrey for the first time in December, when she will appear in Jordan Hall. Prior to these Eastern appearances she will play in Detroit and other Western cities late in October and November.

### McCormack Victim of Political Disturbance

A press dispatch from Adelaide, South Australia, dated September 11, states that the concert given there Thursday evening, September 9, by John McCormack, was broken up by a demonstration, a part of the audience rising and singing the British national anthem and some of them shouting that McCormack was a Sinn Feiner. Mr. McCormack has cancelled the other concerts he was to have given in Adelaide.

The audience, it appeared, resented the omission of the anthem from the program. In explanation the tenor says he had understood the anthem was usually sung only when the Governor was present.

### Lennox Managed Exclusively by Anderson

62 West Forty-fifth Street,  
New York City,  
September 3, 1920.

To the Musical Courier:

An article in the current issue of the MUSICAL COURIER appears with the headline "Elizabeth Lennox Is Under New Management." This statement is misleading, inasmuch as Miss Lennox is still under my exclusive management and the arrangement with Mr. Diamond, of the International Concert Bureau, is one whereby I agreed to allow them to book engagements subject to my approval.

I am sure you will be good enough to correct the error, inasmuch as my contract with Miss Lennox particularly stipulates that all advertising and advertising material shall bear my name and address as being her exclusive manager.

Yours respectfully,

(Signed) WALTER ANDERSON.

### Milton Aborn's Daughter Married

Mr. and Mrs. Milton Aborn announce the marriage of their daughter Fannie to Alvin H. Sour on September 12.

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and rare power in  
eliciting the inner  
spirit of the com-  
poser's conception."

Direction: EVELYN HOPPER, Aeolian Hall, New York

## LOCKPORT FESTIVAL

(Continued from page 5.)

Buffalo Orpheus and Symphony Orchestra combining with excellent effect.

TUESDAY, SEPTEMBER 7.

The morning session opened with a group of songs, given by the Pilgrim Male Quartet, after which the young artists' contest was begun. At noon there was an auditorium talk by Clarence Eddy.

The afternoon concert presented some promising talent in the persons of Elsie DeVoe, pianist, with breadth and fine tone, and Ralph Leo, baritone, who delighted with his manly and sincere delivery. Christine Miller (not the famous contralto, but a soprano from the same Pittsburgh) was heard in several groups of songs, among which was "Values" and "Ev'ry Little Nail" (Frederick Vanderpool), and John Prindle Scott's "The Wind's in the South." Helena Himes, soprano, sang two groups of songs among which was "The Velvet Darkness" (William Reddick) and Curran's "Dawn." Clara Edmunds Hemenway gave some whistling numbers and recitations in place of Robert Braun, pianist, who was called home by the illness of his father.

The Buffalo Guido Chorus, conducted by Seth Clark, was the outstanding feature of the evening concert. This chorus of male voices deserved success for the voices all showed fine quality, and the pianissimos were especially good. "I Wonder Where My Mother Has Gone," by W. Frank Harling, had to be repeated. Earle Tuckerman, baritone, sang two groups of songs in good style but nearly all his work suffered from faulty intonation. Mr. Tuckerman is too sincere an artist to let such a fault continue to mar his otherwise beautiful work. Also pleasing among his numbers were "The Wreck of the 'Julie Plante'" (Geoffrey O'Hara), "Mammy Dear" (Frank H. Grey), "The Cock Shall Crow" (Charles Burnham), "Captain Bing" (Mabel Wood Hill), "When All the World Is Young, Lad" (Geoffrey O'Hara). It was unfortunate that Mary Elizabeth Howard, soprano, should have been permitted to appear on a program with mature artists. Neither her voice, personality or musicianship were of sufficient value to make her appearance desirable and the work detracted from the high standard of the festival. The rich tone and fine technic of James Lieblich pleased in some cello numbers by Mabel Wood Hill; these were "Bourie" and "Melodie." His work in "Intermezzo" (Max Lieblich) and "Humoresque" (George F. Boyle) was notable.

Ahna Hayes Reed, soprano, sang two groups of songs and also delighted with some spirituals by David Guion.


WEDNESDAY, SEPTEMBER 8.

Many changes were made in the programs for Wednesday afternoon and evening, making the official program of

little use. At noon, Charles E. Watts, editor of the Music News, delivered a pertinent address, "Straws Point the Way." His talk was an optimistic one, based on the fact that American music and musicians are coming into their own as never before in the history of the country.

At the afternoon concert Harold Henry, pianist, made a remarkable impression by his playing of numbers by Skilton, Putnam, MacDowell, Whiting and his own attractive "Dancing Marionette," which he was obliged to repeat. Ruth Helen Davis, a Lockport soprano, who has been heard before at the Festival, showed distinct talent and was very favorably received. Owing to disappointment in the artist selected to sing Hallett Gilbert's songs, Bessie Bown Ricker

gave two child readings with music by Mr. Gilbert, and the composer was heard in "You is jes' as sweet," which delighted his audience.



IN THEIR RECITALS

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gave two child readings with music by Mr. Gilbert, and the composer was heard in "You is jes' as sweet," which delighted his audience.

An ovation at the evening concert was given to Carrie Jacobs Bond. At her appearance the audience arose amid enthusiastic applause. Mrs. Bond stated that she is about to undertake a vaudeville tour and gave the same program planned for these appearances, assisted by Max Strauss, who sang several of her new songs sympathetically. Mildred Dilling, harpist, played charmingly numbers by MacDowell, Harriet Cady's "Oriental Dance" and several encores. Miss Dilling has a full, rich tone and excellent variety of tone color. "Picturesque Song," which included quartets and solos for both piano and voice, accompanied by appropriate pictures thrown upon a screen during their rendition, was not without its interesting features but was much too long to be presented upon a program with other artists. Mary Howard, music critic of Buffalo, was responsible for the novel idea. That delightful little artist, Bessie

THURSDAY, SEPTEMBER 9.

In the morning, at the Methodist Church, Harland W. D. Smith and Clarence Dickinson were each heard in a brief organ recital. Dr. Dickinson played numbers by Parker, Andrews, Arthur Bird and two of his own compositions, "Revery" and the symphony, "Storm King." His work in the latter number showed remarkable control of the resources of the organ as well as a fine spirit of interpretation. Between the two recitals, the Pilgrim Male Quartet was heard in a group of songs.

At two o'clock the official pictures of the artists were taken on the famous locks.

The organ recital in the afternoon, also in the Methodist Church, presented Bessie Foreman Bevit and Clarence Eddy, dean of American organists. The average mind has no idea of the wonderful possibilities almost orchestral of the modern organ until they have heard Mr. Eddy. His program was splendidly arranged and he was at his artistic best. The program included numbers by Oetting, Stebbins, Chaffin, Barnes, Cole, Reiff, Turner, Nevin and Stoughton. The Pilgrim Male Quartet sang at this recital also.

Thursday evening's concert program proved a delight. George Barrere and his Little Symphony were assisted in a well balanced program by Blanche DaCosta, Cecil Burleigh, and Joseph Mathieu. The orchestral numbers were by Saar, Kramer, Griffes, Mabel Wood Hill and Charles Sanford Skilton. "The White Peacock," by Charles T. Griffes, was especially well done, its haunting oriental theme portrayed with the delicacy of a fine etching. The stirring Indian themes of Skilton's "West" were a decided contrast and aroused considerable enthusiasm, although at times one missed the sonority of a full orchestra. Mabel Wood Hill's quaint "Aesop's Fables" gave Joseph Mathieu, tenor, an opportunity to be heard with the Symphony. His is a pleasing voice, which, however, he did not have much opportunity to display in this work. Blanche DaCosta sang with pure lovely tone two effective groups of songs. She gave "Winds o' March" (Homer Bartlett) with decided dramatic ability and her pianissimo was delightful. "Sonny Boy," Pearl Curran; "When I Go Away With You," Henry Hadley; "Dawn," Pearl Curran, and "The Heart Call," Frederick Vanderpool, were also among her effective numbers. Cecil Burleigh, violinist, interprets his own compositions as perhaps no other violinist does. The lovely "Snow Bound" was done with full rich tone and dignity of expression. "The Barefoot Boy" was a rare bit of humor and "Fragrance" had a sweetness all its own.

FRIDAY, SEPTEMBER 10.

The notable feature of the Friday afternoon concert was the piano numbers by Edwin Hughes. Two rather indifferent numbers by Fannie Dillon, "The Desert" and "Birds at Dawn" were given dignity by Mr. Hughes, but in "Rain Dance" (Zuni Indians), by Homer Grun, he aroused his audience by the breadth of his masterly interpretation so that the number was redemanded. His second group included two MacDowell numbers, "Novellette" and the delightful "Dance of the Elves," and the humorous "Turkey in the Straw," arranged by David Guion. In all the varying moods of these numbers Mr. Hughes held the attention and interest of his audience. Two young singers, Margaret Weaver, contralto, and Sybil Comer, soprano, were also heard. Both have agreeable voices. Miss Weaver's numbers included Elliott's "Spring's a Lovable Ladye" and Charles Gilbert Spross' "Ishtar." Miss Comer pleased with Frank La Forge's "I Come with a Song," "The Heart Call" (Vanderpool) and Fay Foster's "The Shadow of the Bamboo Tree." Clara Edmunds-Hemenway sang several of her own songs. Mr. Van de Mark here introduced Mrs. Frederick Abbott, of Philadelphia, second vice-president of the National Federation of Music Clubs, who gave a brief talk on the aims of that organization. Mrs. Abbott listed as the three big aims of the Federation—First: To make music useful in civil life; second: To assist in the development of American music and musicians; third: To make America the musical center of the world.

The Barrere Little Symphony was again heard, assisted by Idelle Patterson, soprano, and Charles Clark, baritone. The orchestra played Henry Hadley's "Ballet of the Flowers" suites, one, two and three. Of these "Heather" from the first suite, "Daffodils," which had to be repeated, from the second, and "Hollyhocks" from the third proved the most interesting, although all were played with loveliness of tone and finish of style.

Charles Clark, baritone, was not at his best, seeming to be under the influence of a severe cold which affected the quality of his voice. He held his audience, however, by his sincere and manly interpretation. His first group included two new songs by Mme. Sturkow-Ryder and Harry Gilbert's unusual "Ballad of Gifts." The second was entirely of negro spirituals, arranged by David Guion, of which the most worthy were "My Little Soul's Gwine A-shine," "Sinner, Please don't let Dis Harvest Pass," and "John de Bap-a-tist." The encores were Hallett Gilbert's dramatic "Devil's Love Song" and Homer's "Uncle Rome."

Idelle Patterson won a brilliant success by the extreme beauty of her voice as well as the skillful manner of its handling. The extreme high notes, beyond the reach of most sopranos, were big, round and genuinely thrilling. There are few singers before the public who can equal the sparkling coloratura of this charming soprano. Her first numbers were all by Hallett Gilbert, with that genial composer at the piano. Parts of "A Spring Serenade," "Ah! Love but a Day," and "Moonlight and Starlight" had to be repeated. The encore was "When Phyllis Danced the Minuet," also by Gilbert. Her second group included numbers by Marum, Spross, Curran and Scott's "The Wind's in the South."

MacDowell's "Scotch Poem" was beautifully played by the ensemble and so enthusiastically received that Mr. Barrere said while the Little Symphony did not believe in encores, he personally would play one and gave MacDowell's atmospheric "The Playing of Winds" upon the flute, accompanied by the orchestra. The familiar "In Arcady" of Ethelbert Nevin was given with the delicacy of a Watteau painting, allowing full play to the gentle melodies.

(Continued on page 42.)



**VAHRAH  
HANBURY**

"A fairy godmother drew a glorious voice from her pocket and presented it to a lucky young woman. It is a glorious voice, free and pouring itself out just for the joy of pouring."—N. Y. Evening Mail.

Direction, Evelyn Hopper  
Aeolian Hall New York

Photo by Mishkin, N. Y.



### The Chicago Opera Tour

Herbert M. Johnson, executive director of the Chicago Opera Association, arrives from Europe this week to complete the detailed arrangements for the most comprehensive grand opera tour in American history, to be undertaken by the Chicago company. The tour, which will open four weeks hence, begins with two performances in Milwaukee on October 18 and 19, followed by two in Springfield, Ill., two in Des Moines, two in Sioux City, Iowa, two in Sioux Falls, S. Dak., and three in St. Paul, confined to performances of "Cavalleria Rusticana," "Pagliacci," and "La Traviata." A brief season of rehearsal follows, preparatory to the opening of the home season in Chicago, for ten weeks, beginning Wednesday evening, November 17. This, in turn, will be followed by the New York season of six weeks, commencing Monday evening, January 24. The New York engagement has many of the aspects of a home-coming, too, for the Manhattan Opera House has been secured for the purpose, giving the Chicago company the old Hammerstein stage from which it traces its origin and where many of its most famous song-birds achieved their recognition and first great success. It was this circumstance that caused the directors of the Chicago company to extend the Manhattan season, adding an extra week to the five weeks given in the past.

At the close of the Manhattan season the real "trouping" begins when the Chicago company enters upon an itinerary not yet complete in detail but which is tentatively announced as follows: Cleveland, Buffalo, Pittsburgh, Cincinnati, Oklahoma City, Dallas, Fort Worth, Houston, San Antonio, El Paso, Los Angeles, San Francisco, Portland and Denver, with negotiations pending for brief seasons at Toronto and at Detroit.

#### THE NOVELTIES.

The list of novelties that will be included in the repertory of the Chicago company has preceded Mr. Johnson. "Edipo Re," Leoncavallo's last work, leads the list. Unusual interest attaches to the acquisition of this opera, as "Edipo Re" will have its world premiere at the hands of the Chicago Opera Association. Titta Ruffo will sing the leading role. Whether this premiere is to take place in New York or in Chicago has not been announced, nor will it be known until the arrival of Mr. Johnson. Other novelties, already announced, include "The Love of the Three Oranges," by Serge Prokofieff, to be sung in French, with scenery, costumes and properties by Boris Anisfeld; "Jacquerie," in Italian, by Gino Marinuzzi, artistic director and chief conductor of the Chicago company, which was first produced in Buenos Aires in 1918; and Massenet's "Aphrodite," sung once by the Chicago company in New York last season but which has not been heard elsewhere. Julien F. Dove, who was production director of the Oscar Hammerstein operas, has been added to the scenic staff of the Chicago company, and is designing the productions for "Edipo Re" and "Jacquerie."

Revivals announced by the Chicago company include "Orfeo," "La Favorita," "Jewels of the Madonna" and "Andrea Chenier" to be sung in Italian; "Lakmé," "Salome" and "Tales of Hoffman" in French, and "Lohengrin," "Die Walkure" and "Tristan and Isolde" in English. The regular repertory of Italian and French favorites will be retained practically as produced in the past.

#### Sunday Concerts for Madison Square Garden

Julius Hopp announces that he is planning a series of Sunday night concerts for Madison Square Garden this coming winter, details of which will soon be announced. The plans call for symphonic, band, and choral concerts at popular prices.

#### Woman's Orchestral Club to Resume

The Woman's Orchestral Club of New York announces that it will begin its seventh season in October. Sandor Harmati will conduct for the third year and is desirous of increasing the organization to regular symphonic size. The orchestra gives an annual concert at Carnegie Hall

and appears occasionally for worthy charitable purposes. Mr. Harmati is anxious to examine manuscripts of new American orchestral compositions with a view to their performance by his organization.

### RICHMOND SCHOOL FORCED TO POSTPONE ITS OPENING

#### Financial Difficulties Reported as Cause of Delay on Date of Opening of Columbia School of Music and Arts

Richmond, Va., September 11, 1920.—The new Columbia School of Music and Arts is reported to have met with financial difficulties whereby the opening, which was planned for this month, has been delayed. The project was fostered by Mrs. Channing Ward, one of the prominent musical women of Richmond. An elaborate building costing upwards of \$100,000 has been erected during the past season and summer upon the grounds of the Baker Collegiate School for Girls, on Monument avenue, which is the finest residence street in the city, and the location of the school is considered a very fine one.

A prospectus of the Columbia School of Music and Arts had been issued, in which it was set forth that celebrated teachers from New York would be affiliated with the school, among others Herbert Witherspoon, Rudolph Ganz and David and Clara Mannes. Mrs. Channing Ward was announced as resident director and head of the piano department,

while Mrs. Horace Dowell, soprano at the First Baptist Church, was named as head of the voice department. The future of the Columbia School seemed to be very bright. Complete courses were offered not only in all branches of music, but in fine arts, and the opening of the institution had been awaited with much interest. The plans have been a little more elaborate than any previous venture in the field of music and arts in either Richmond or the State of Virginia, and it will be very much regretted if the postponement of its opening is delayed to any great extent. The Baker Collegiate School for Girls opened during the week of September 13, as originally planned. H.

#### Adelaide Gescheidt Resumes Work

Adelaide Gescheidt, exponent, instructor and founder of Vocal Art Science Standardized, resumed her teaching at her Carnegie Hall studios, New York, on September 6. Assisting Miss Gescheidt this season are Charles A. Baker, Nina Melville Miner, Anne Tindale, M. D. Caldwell, Henriette Gillette, Eleanor Waite, Frances Miller, with Mabel S. Briggs as her representative in Boston.

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## ROBERT QUAIT at Asheville Festival

"Mr. Quait sang so well that he had no less than **six** recalls. His voice is a Tenor of ample proportions and he gives evidence of fine musical instinct. He is manifestly sincere in his work and he interprets his songs with great feeling and temperament."

Asheville Citizen

"Mr. Quait who, it is said, has surpassed all records as a first year Metropolitan artist in the number, as well as importance of engagements earned a reputation for himself in Asheville. His diction is well-nigh **impeccable** and his intonation clear and free—he was **enthusiastically** encored."

Asheville Times

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## San Carlo's First Week's Repertory

Seven performances of as many different operas are scheduled for the opening week of the San Carlo Grand Opera Company's season beginning Monday night, September 20, at the Manhattan Opera House.

Fortune Gallo, the impresario, has assembled an interesting list of guest artists to reinforce the regular membership of the San Carlo organization for its visit to New York. Those announced for the first week include Alice Gentle, mezzo soprano, formerly of the Manhattan, La Scala, Havana and Metropolitan Opera companies; Lydia Lipkowska, coloratura soprano, who sang with the Boston Opera Company, and who returned to America last winter from Russia in time to appear in one performance with the Chicago organization at the Lexington; Bettina Freeman, last heard in New York with the Century Opera in dramatic soprano roles; Marie Rappold, dramatic soprano, of the Metropolitan; Anna Fitziu, whose New York appearances have been made with both the Metropolitan and Chicago forces; Nobuko Hara, a Japanese soprano from the Imperial Theater in Tokio, who will make her American debut, and Eugenio Cibelli, an American-Italian tenor recently returned from opera houses of Italy, who will make his first appearance in this country.

The inaugural performance next Monday night, celebrating the return of the Manhattan to grand opera uses, will be "Carmen" with Gentle in the title part, Cibelli as Don Jose; Mario Valle, baritone; Madeleine Keltie, soprano; Pietro De Biasi, basso; Gaetano Merola, conductor, and others. "Rigoletto" is scheduled for Tuesday night with Mme. Lipkowska as Gilda, May Barron, Giuseppe Corallo, Vincente Ballester, and Merola conducting. "Tosca" will be given Wednesday night with Miss Freeman, Messrs. Cibelli, Valle and De Biasi and Fulgenzio Guerrieri conducting. Marie Rappold will have the title role of "Aida" on Thursday night with Stella De Mette, Manuel Salazar, and Messrs. Ballester, De Biasi, Cervi and Merola. Anna Fitziu will sing her first Elsa here in "Lohengrin" Friday night with Mme. De Mette, Messrs. Agostini, Valle, De Biasi and Becker, Guerrieri conducting. "Madame Butterfly" is the Saturday matinee bill with Nobuko Hara heading the cast. "Il Trovatore" will be the Saturday night offering.

## NEWS BREVITIES

## SCHUMANN-HEINK MOVES TO NEW YORK.

Mme. Schumann-Heink has given up her Chicago residence and will make her home hereafter at the Waldorf-Astoria Hotel, New York.

## PATTI'S CHATEAU TO BE SOLD.

Craig-y-Nos, the beautiful chateau in Wales for many years the home of the late Adelina Patti, will be sold at auction by order of her husband, Baron Cederstrom.

## NAPLES TO HAVE LEONCAVALLO MONUMENT.

The city of Naples proposes to erect a monument to the memory of the late Ruggiero Leoncavallo, composer, the expense of the same to be defrayed by popular subscription.

## AFFERMI WINS USIGLIO PRIZE.

The Usiglio operatic prize of five thousand lire, one of the prizes offered annually in Italy, has been awarded this year to Ugo Affermi for his work, "Locandiera."

## DE RESZKE MADE LEGION MEMBER.

Jean De Reszke, a report from Paris states, has just been made a Chevalier of the Legion of Honor in recognition of his lifelong services in the cause of French art. M. De Reszke, who was seventy years old last January, is in excellent health and still actively teaching. Since the death of his gallant son in the war he has given up his Paris home and makes his headquarters at Nice.

## MARK BYRON SUED.

A report from Cincinnati states that suit has been brought jointly there against Mark Byron, impresario, and the so called Manhattan Grand Opera Company, which had a very short and sad career about a year ago. The plaintiff is Beatrice G. Malarango, a singer, who claims to have advanced \$7,060 to Byron for the support of the company between December 27, 1919, and February 12 of the present year. The plaintiff attached the scenery belonging to the company.

## La Motte and Bispham Offer Something New

The newest thing in music circles this season is the alliance of two splendid artists—David Bispham, one of the world's greatest expositors of song and the dramatic masterpiece with musical setting, and Georgette La Motte, the brilliant young Franco-American pianist. In this unique combination are brought together "mature and the immature art," in the case of Mr. Bispham now in the zenith of his power, his superb impersonations in grand opera, his

wonderful interpretative powers in song, and his thrilling impressions in the realm of dramatic recital, all testify to the versatility of this artist. Miss La Motte comes into the music world new and unknown in the east, for her achievements have been mostly in the middle west so far. But the expressions of critical testimony and the enthusiastic endorsement of the public are indicative of a pronounced personality with marked and original musical merit, and every engagement has been marked by a plea for a return. The repertory of Georgette La Motte together with her



THOMAS CHALMERS

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splendid press criticisms, indicate the character of her work as well as the range of her ability.

The fact that David Bispham has chosen this young pianist as an artistic associate most emphatically demonstrates her merit. Arrangements for the tour of these artists is under the supervision of Miss La Motte's manager, Ora Lightner Frost, 426 Fine Arts Building, Chicago.

## Marley Sherris Features "Lassie o' Mine"

Prominent among the many musical gems with which Marley Sherris is delighting his audiences is "Lassie o' Mine," by Edward J. Walt. This is one of those heart songs which just happen once in a great while. Its expressive poem and characteristic tender melody lend themselves readily to Mr. Sherris' exquisite rendering. He is extensively booked in this country for the coming season, under the management of H. A. Culbertson.

## WHERE THEY ARE TO BE

## Bauer, Harold:

Boston, Mass., October 15.

## Craft, Marcella:

New Philadelphia, Ohio, September 17.  
Milwaukee, Wis., October 18.  
Springfield, Ill., October 20.  
Des Moines, Ia., October 23.  
Sioux City, Ia., October 25.  
Sioux Falls, S. Dak., October 28.  
St. Paul, Minn., October 30.

## De Torinoff, Baroness:

Columbus, Ohio, September 24  
Carnegie, Pa., September 30.

## Dilling, Mildred:

Chicago, Ill., October 5.

## Macbeth, Florence:

Winnipeg, Canada, September 20, 21.  
Regina, Sask., September 22.  
Saskatoon, Sask., September 23.  
Edmonton, Alta., September 24.  
Calgary, Alta., September 25.  
Victoria, N. B., September 27.  
Vancouver, B. C., September 28.  
Bellingham, Wash., September 29.  
Seattle, Wash., September 30.

## Nelson, Florence:

Martinsburg, W. Va., September 20.  
Keyser, W. Va., September 21.  
Oakland, Md., September 22.  
Terra Alta, W. Va., September 23.  
Grafton, W. Va., September 24.  
Belington, W. Va., September 25.  
Buckhannon, W. Va., September 27.

## Ponselle, Rosa:

Worcester, Mass., October 8.

## Powell, John:

Berkshire, Mass., September 24.  
Worcester, Mass., October 8.

## Schumann-Heink, Mme.:

Hudson, N. Y., October 5.

## Wylie, William:

Columbus, Ohio, September 24.  
Carnegie, Pa., September 30.

## Yorke, Helen:

Cumberland, Md., September 27.  
Elmira, N. Y., October 17.

## Zimbalist, Efrem:

Berkshire, Mass., September 24.

## Philharmonic Has New Players

Maintaining the efficiency of a symphony orchestra such as the New York Philharmonic is partially a problem in personnel, which is necessarily changed somewhat almost yearly in a body of nearly one hundred players. The tremendous demands of the modern score call for technical ability of the highest order on the part of the symphonic player, and the one-time policy of retaining musicians in the orchestra solely because of their long association with the organization has been abandoned.

At the opening of every season, concertgoers see new faces at principal and subsidiary desks. Fourteen new players have joined the orchestra of the Philharmonic Society for its seventy-ninth season, as follows: Richard Culp and Samuel Kuskin, first violins; William Eastes, viola; P. Guia and Albert Bortolomasi, basses; N. Koloukis, flute; Bruno Labate, oboe; Gustave Langenus, clarinet; Edward Roelofsma, bass clarinet; Louis Gales, trumpet; Herman Dutschke, horn; Richard Van der Elst and Bancion Wankoff, trombones.

## Adelaide Gescheidt Presents Another Pupil

Stella Uren, pupil of Adelaide Gescheidt, proved herself to be an artist of high standing in a recital given at Raleigh, Texas, on August 25. The following are a few of the critical remarks about her singing: "A voice, full, vibrant and powerful;" "ear-filling, heart searching and compelling;" "style and diction excellent;" "personality of charm and sincerity;" "well chosen program."

Miss Gescheidt has presented this young singer, being satisfied that she is equipped to take a position in the professional musical field and has the necessary assets of an artist of merit.

## Werrenrath to Sing with Boston Symphony

Reinald Werrenrath has been announced by the Boston Symphony Orchestra as the soloist for the pair of concerts to be given November 19 and 20.

# Alexander SCHMULLER

# IGNAZ FRIEDMAN

# GEORG SCHNEEVOIGT

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## SYDNEY, AUSTRALIA, AGAIN GOES WILD OVER McCORMACK

Houses Sold Out in Advance and Huge Audiences Most  
Enthusiastic—Triumphal Progress for Moiseiwitsch—  
Verbruggen Not to Leave as Government  
Meets His Terms

Sydney, New South Wales, August 14, 1920.—John McCormack, the Irish-American tenor, recently completed a record breaking season of nine concerts in this city of ours. In a long experience of concerts by distinguished artists in our civic hall of song I have never seen such densely packed audiences, so many people unable to gain admission to the hall, and such fierce enthusiasm. The house was nearly always practically booked out before the doors opened and the waiting crowds collected in front of the Town Hall as early as 5:30 and 6 o'clock, with the hope of picking up unreserved seats—a hope not often realized. McCormack was in fuller voice than when heard here previously, and he offered better programs. These always included a group by the old classic song writers, the tenor especially favoring Handel. Then there were modern groups of different nationalities, Irish folk songs and groups by American song writers. The tenor opened with a bad cold—so bad that up till the morning of the concert it was not known whether his medical adviser would allow him to sing, and the violinist, Donald McBeath (who, by the way, is a Sydney boy), opened with a split finger on his left hand. (Now, why the dickens couldn't the tenor have the split finger and the violinist the bad cold?) But McCormack sang through his cold so well that nobody noticed it except those who were personally honored with the artist's confidence. He told me he would not have wished to disappoint his Sydney admirers by postponing his first concert for all the tea in China. He had a strenuous time during that fortnight. Nothing short of treble encores would satisfy his admirers, and in this way he always doubled and sometimes more than doubled his programs. There was likewise the warmest appreciation for Mr. McBeath, who has improved immensely in style and finish, and for Edwin Schneider, his accompaniments and his song compositions sung by Mr. McCormack. The tenor and his party are in Melbourne now, where I expect they will enjoy such another season as they had in Sydney.

### TRIUMPHAL PROGRESS FOR MOISEIWITSCH.

Benno Moiseiwitsch, the Russian pianist, since his phenomenal season in Sydney, has been making a triumphal progress through the Commonwealth. His season in Melbourne was a replica of that in Sydney—crowded houses and hundreds turned away at all his concerts. Amateurs, connoisseurs, enthusiasts and critics have fallen at his feet, and there has been an almost unanimous agreement that he is the most poetic and technically impeccable pianist heard here in years. He is coming back here next week to give concerts in connection with the State Orchestra and a re-

cital—or more—of his own. Incidentally, he has netted a respectable fortune in Australia.

### VERBRUGGHEN TO STAY.

At last the position of Henri Verbruggen as regards his conductorship of the State Orchestra is settled. The Government has given him his terms—handsome ones. He has signed a new contract, but only for one year, as he is determined not to be bound down in future for a longer period than twelve months, so as to be able to review his position at the end of each yearly term. But I don't think he is likely to leave us for quite a long time, if ever, for the musical enthusiasts of Sydney and Melbourne—the ones with the big banking accounts—are quite

the Government's decision came suddenly, and that was all there was about it as far as the public was concerned. But I think myself that a determined descent of the students of the Conservatorium on the Minister for Education may have had something to do in hurrying along a decision. One fine morning a little bird whispered to me over the telephone wire that something might be happening at a certain place and time. And without in the least knowing what the happening might be, or whether or not it was musical, I thought it better to act on the hint and be at the right place just at the right time.

Anyway, I went to the place indicated, which turned out to be the building where the Minister for Education is housed, together with everything else connected with the administration of the State system of education and culture, and found the atmosphere of this palatial building thickly charged with music. Crochets and quavers tumbled over one another in the corridors, consecutive fifths and other forbidden relationships got in the way of each other, and dominant sevenths retarded the way of the messengers hurrying from one department to the other with the news of high happenings.

The cause of all the commotion was a deputation of the Executive of the Students' Union at the Conservatorium to the Minister for Education. The students wanted to lay before the minister their views about Mr. Verbruggen as a teacher and director and incidentally to inform him that in no circumstances should he be allowed to give up his position as head of the institution he had brought to such a high state of efficiency. It was the desire of the deputation to bring all the students of the Conservatorium to see the Minister, Miss Molly Catgut bravely declaring that she was ready and willing to lead 1,000 militant Misses to the Presence, but the Presence would have none of it, beseeching the Executive to be content with a very small and very private deputation. Therefore it was confined to something over a dozen, with the lady honorary secretary of the Executive as the introducer. One of the male members of the deputation carried a French horn in order to blow the head of the Minister to little pieces should he prove intractable, or to softly serenade him if he were kind.

Pressmen, musical or otherwise, were not admitted to the Presence. But the deputation promised to give me full particulars when it returned from the Minister's sanctum. However, when the deputation did return after being closeted with the Minister for over an hour, the ladies in hollow, sorrowful tones—tears in the voice indeed—announced that they could reveal nothing, that the Minister had pointed out the deputation was quite private and informal and that under no circumstance should the bad press people be told anything. In fact, the deputation was put on its honor not to say what transpired.

I gathered, however, that the honorary secretary stated the introductory theme in free tonality, delivered con molto tremolo, that Miss Rosalie Supertonic firmly led the procession of subjects in the first movement (in movimento di valse), that Mr. Subdominant did some eloquent pleading in the slow movement, that Miss Molly Catgut treated the scherzo in a pizzicato manner and that Cecil Leadingnote

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determined not to allow him to wander to another country if the attraction to wander is merely a matter of money.

### STUDENTS' RALLY.

Possibly American readers will want to know how the matter was settled after all the delays, evasions, cross purposes and throwing about of the ball from one governmental authority to another. Well, the announcement of

# NINA TARASOVA

Singer of  
Russian Folk Songs  
and Ballads

Continental Tour Now Booking

### What the Press Says

Mme. Tarasova is a remarkable artist—a Russian Yvette Guilbert, and she has been able to give the folksongs of her native country with a vigor and a variety of mood such as no singer has shown in New York in recent seasons. In everything she did there was a tone of the soul and an unlimited amount of imagination.—*New York Tribune*.

She is young, pretty, fascinating, compelling whether in girls' or in boys' costume. If she doesn't become the toast of next season I'm no prophet. The voice is there, the talent is there, the brains are there.—*New York Evening World*.

She sang lullabies and sad, trembling love songs, yet in all there was something intensely human—something that brought the dramas of her song characters close to the audience. She has been called a Russian Yvette Guilbert.—*New York Herald*.

This artist, from an interpretative viewpoint, is one of the delights of the season. Her personality is an asset that cannot be overlooked and her Guilbertian method of ballad singing is of the highest



### Acclaimed Everywhere

order. Humor and pathos are pictured by a gesture or a tone, and every song is invested with the true Russian spirit.—*New York World*.

As has been said before, Nina Tarasova's methods of interpretation bear a striking resemblance to those of Yvette Guilbert. Temperament she has in plenty, and her range of expression not only includes the dramatic and the pathetic but the humorous and whimsical.

Like the inimitable Yvette, too, she can be captivatingly demure in the "naughty" type of song.—*New York American*.

With the house entirely sold out in advance a huge crowd stormed the doors clamoring for admission.

If Tarasova's appeal to Russian hearts is enormous she proved yesterday that she could capture an American audience just as easily with such simple ditties as "Comin' Thro' the Rye" and "My Laddie." She has the rare gift of complete sympathy in mood, voice and personality, and the supreme naturalness of her spirit would be intelligible in any language.—*New York Evening Mail*.

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fired all his great guns off in the finale. Also the carrier of the French horn said that he did not have to remove his instrument from the case.

I think the Minister got a bad time and that the deputation got a move on him. Anyway next day came the announcement that it was decided not to allow Mr. Verbrughen to sever his connection with the Conservatorium or State Orchestra. But details were not made known for some time afterwards.

#### BEETHOVEN FESTIVAL

The Beethoven festival by the State Orchestra in Melbourne was a huge success. In this festival were played the nine symphonies, the five piano concertos, the violin concerto, the octet for wind and the overtures. The great

Mass in D was given at the last concert and for this and the ninth symphony the Conservatorium Choir and soloists traveled from Sydney to Melbourne. Before the Melbourne trip the same programs were given in Sydney during the course of an eight weeks' season. The season in Melbourne was compressed into the space of nine or ten days.

GRIFFEN FOLEY.

#### Ambitious Opera Project for San Francisco

An American opera company of major dimensions is in prospect, to be located in San Francisco, and with the famous conductor, Giorgio Polacco, as the general artistic director. Mr. Polacco, who has been spending the summer in Chicago, recently returned from a trip to the Golden

Gate city, where he had been invited to confer on the subject with a group of leading western financiers and musical amateurs. He reports great enthusiasm over the project. The plans contemplate the construction of a modern opera house, fully equipped with the latest improvements in the way of efficiency on the stage and beauty and comfort in the auditorium, likewise the organization of a singing company and orchestra of the first rank.

It would seem as though the project stood an excellent chance of early realization. The promoters of the enterprise are now engaged on a drive for the final half million of a fund of \$2,500,000, four-fifths of which is said to have been raised already. This sum is intended to cover the cost of constructing the building and assembling the equipment. As soon as the full amount is in hand, other details will be announced.

Giorgio Polacco, slated for artistic director if the plans go through, is favorably known in the United States for his brilliant performances with the Metropolitan and Chicago opera companies, as well as for his appearances as guest conductor with the Chicago Symphony Orchestra. In Europe and South America he is recognized as a leader of his profession in practically every city which hears an opera company of the better class. He was the successor of Mancinelli in Rome, of Campanini in London, and of Toscanini in New York. Last winter he received the signal honor of being the first foreign conductor to be invited by the association of French composers to direct works by their members in Paris. He has also wielded a potent baton in Florence, Milan, Madrid, Lisbon, Petrograd, Moscow, Buenos Aires, Rio de Janeiro and many other cities. His wife is the American lyric soprano Edith Mason, who after having sung last winter at the Opera and Opera Comique in Paris, and also at Monte Carlo, was promptly re-engaged by all three houses for the coming season.

#### Commonwealth Opera Stands Alone

The New York Federation of Music Clubs, through Mrs. Julian Edwards, its president, and the National Commonwealth Center, through its executive director, Sara Cleveland Clapp, announce that neither body has any connection with the Commonwealth English Opera Company, which rented the Lexington Theater (the Commonwealth Playhouse) in the hope of opening an operatic season on Labor Day, an event which was postponed and is now announced for Saturday evening, September 18, the opera being "Il Trovatore." While these organizations have no connection with the tenant opera company they are in full sympathy with its aims. The lease of the Commonwealth Playhouse, formerly the Lexington Theater, however, has been formally taken over by the directors of the National Commonwealth Center, and the purposes of the National Commonwealth Art Center outlined include performances of grand and light opera in English in the winter season, the complete repertory of which will be announced later.

#### Fokines to Remain in America

Fokine and Fokina, the celebrated Russian dancers, will not return to Russia during the present social and political upheaval in that unhappy country, but will remain in the United States, and, beginning in October, will start a tour across the continent. The first recital will be in Boston, and at least four Metropolitan engagements have been arranged for them by their new manager, Richard G. Herndon, late director general of the French-American Association of Musical Art, and manager of the Belmont Theater in New York.

Michel Fokine is now staging the dances for the revival of "Aphrodite" for which he came to this country last season, and following this will perform a like service for the new imported spectacle, "Mecca."

#### Scala Orchestra to Appear at Metropolitan

Through the courtesy of Otto Kahn and the other directors of the Metropolitan Opera House, Toscanini and the Scala Orchestra will be heard in three concerts at the Metropolitan on their forthcoming tour. These concerts will form a subscription series and will be given on Tuesday evenings, December 28, January 11 and 25. Between the first and the third New York concerts, the Italian organization will visit the most important centers of the East and South, such as Philadelphia, Baltimore, Washington, Richmond, Norfolk, Boston, Providence, Springfield, Mass., and Portland, Me. After the completion of the New York series, the orchestra will go as far as Kansas City, passing through Albany, Montreal, Toronto, Buffalo, Rochester, Cleveland, Detroit, Indianapolis, Cincinnati, Columbus, St. Louis, Chicago, Milwaukee, St. Paul and Minneapolis. The tour, which will last ten weeks and include forty different cities, will be under the management of Loudon Charlton.

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#### CALENDAR 1920-1921

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Second session begins Monday, Nov. 22, 1920. Fourth session begins Monday, April 11, 1921.

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MARY GARDEN AND FRANCES ALDA IN VENICE.

Mary Garden, who has been summering in Monte Carlo, will arrive on the Steamship Mauretania on October 21 and will open her concert tour under the management of Charles L. Wagner in Louisville on October 27. On this tour she will be assisted by Gutia Casini, Russian cellist, and Isaac Van Grove, pianist. Miss Garden will sing thirty-five concerts and the tour will last until the first of the year. Frances Alda, after a summer in Venice, writes from Paris that she will sail on the steamship Aquitania on September 11 and will open her concert tour under the management of Charles L. Wagner in St. Louis on September 28. At this concert the other artists will be Carolina Lazzari, Charles Hackett and Renato Zanelli. Mme. Alda is now booked for sixty-five concerts and will have a joint tour during the early spring with Charles Hackett, which will take these artists through the West and along the Pacific Coast.



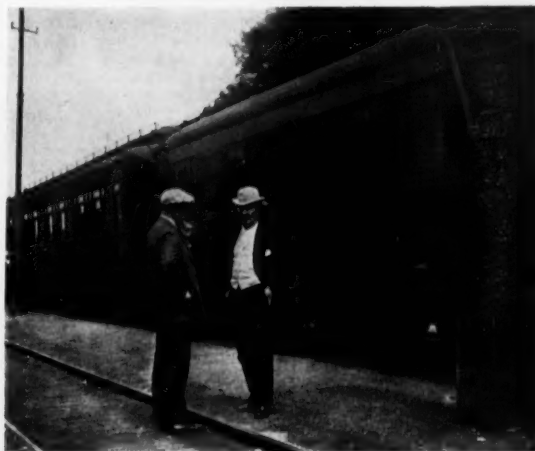
LAURA LITTLEFIELD RESTING?

The popular soprano is recuperating from a hectic season at Marlboro, Me., but "rest" for this energetic singer includes motoring, swimming, boating, fishing, etc. Mrs. Littlefield's time next season will be divided as heretofore between record-making for the Victor Company, concertizing, and directing the vocal department at Bradford Academy.



FIVE MUSICIANS IN A ROW

Photographed on the Steel Pier at Atlantic City, N. J. They are (left to right) Conductor Leman, Betsy Lane Shepherd, David Bispham, Ruth Kinney and Fred Patton. Miss Shepherd and Mr. Patton recently appeared as soloists with Leman and his symphony orchestra on the Steel Pier.



IGNACE PADEREWSKI, THE STATESMAN-PIANIST,

Photographed en route to Oxford University to receive his degree. (See story on page 29.)



FLORENCE NELSON,

Soprano, who is starting on a ten months' concert tour under the management of Jules Daiber in co-operation with the Paramount Musical Bureau. Miss Nelson will give recitals in costume, old English, Russian, Japanese, French and Italian songs and arias furnishing the program. The tour which will take Miss Nelson from coast to coast, will include many of the leading clubs and universities of the country. The soprano has put in a summer of hard work, studying with Laura E. Morrill preparing these programs.



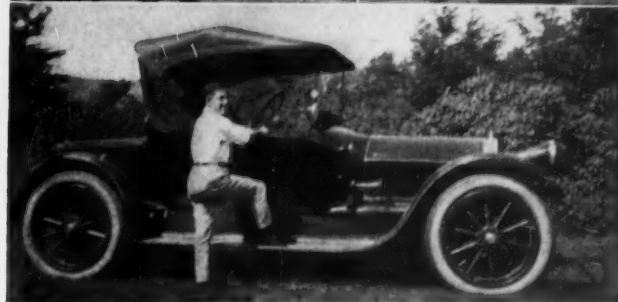
EMILIO A. ROXAS AND SON, GIOVANNI-RICCARDO,

taken at their summer home in Monmouth Beach, N. J. Mr. Roxas, composer, accompanist and coach to Giovanni Martinelli and other celebrated artists, has not as yet been able to instill a love for music in his young son who shows interest in his toys, engines, etc.



GEORGETTE LA MOTTE,

Young Chicago pianist, whose unusual gifts for one of her age have made Western critics wonder. Notice her bathing in Lake Michigan and on the brink of the Grand Canyon.



JULES FALK FAVORS NATIVE COMPOSERS.

Fishing, swimming and motoring in the Adirondacks seem to have taken Jules Falk's full time since he played his last concert of the season at Atlantic City on August 1. He has just returned to New York prior to beginning his tour for the coming season. This tour will open at Detroit on September 30 with a recital at the Hotel Statler. His itinerary then includes the important musical centers of the Middle West also with many engagements in the far South. The past season encompassed an itinerary which covered 16,000 miles of travel and the coming season's engagements show that more than one-half of the cities in which Falk played have asked for return dates. American composers were largely in evidence on his programs during the past season, works by Cecil Burleigh and Camille Zeckwer being played more than any others. The second concerto in A minor by the former was played for the forty-seventh time during the season at Atlantic City on July 11, and works by Zeckwer were played at fifty-four recitals. Falk will include numerous new works by native composers on his programs this season; many of these will receive their first public hearing.

## RICHARD HAGEMAN

Congratulating Ralph De Palma, the famous automobile racer, after his sensational race in Elgin on August 28. The insert shows the conductor at the entrance of his summer home with Charles Hackett.

Mr. Hageman returned to New York on September 15 and will reopen his studio on October 1, after his most successful season at Racine Park with the Chicago Symphony Orchestra.



MAY MARSHALL-RIGHTER AND GEORGE ROBERTS

"Snapped" while perusing the Musical Courier. The soprano and pianist gave two very successful recitals last month at Nantucket, Mass.



AT THE MELISANDE POOL ON LONG ISLAND.  
Florence Perkins, Nicola Zan, Edward Engeström, Mana-Zucca.

"A FAIR EXCHANGE OF MASCOTS."

Babe Ruth, the famous home run hitter, is presenting Dorothy Jordan, former prima donna of the Chicago Opera and now appearing in the new musical review "Broadway Brevities" at the Lyric Theater, Philadelphia, with an autographed ball. In return Miss Jordan presented the ball player with a little coral elephant given to her by the late Maestro Campanini at her debut in "Fedora." Incidentally, Mr. Ruth had not been scoring many "homers" just at this time, but the day he received Miss Jordan's mascot, he commenced all over again to hit his famous "drives."



LUCY GATES IN THE ROCKIES.

Lucy Gates likes things high (that is, most things). Of course, she doesn't like the H. C. L. any better than most folks do, but she does like to be "up in the air," especially after such a strenuous season as was hers last year. Here she is up in the Rockies, where she is spending her time climbing and horseback riding. "Last summer I spent in Alaska," she writes, "but one can hardly find anything more beautiful than our range of Rockies out here in the West."



MARIE MORRISSEY'S GOLD.

Who could ever think that charming, generous Marie Morrissey would so pursue the quest for gold as to actually take to the old method of panning it. But here is proof positive that such is the case. This picture was taken at Helena, Mont., where Miss Morrissey appeared August 19. Beginning with an appearance at Butte, Mont., on August 16, Miss Morrissey appeared at Missoula, Helena, Great Falls, Kalispell, Glendive and Fair View, singing at the latter place on August 27. On August 30 she began a sixteen weeks' tour of the Middle West.



MILAN RODER,

Composer, coach and conductor, who has reopened his studios at 64 West Seventy-fifth street, New York. Mr. Roder also conducts classes in harmony, composition, etc. He recently completed six excellent new songs. (Photo © Mishkin, N. Y.)



AMY NEILL WINNING RECOGNITION.

The young violinist who has won the praise of critics in New York, Chicago, Milwaukee, Minneapolis and St. Louis, as well as abroad in London, Dublin, etc., has studied with Leopold Auer and Hugo Kortschak. A busy season awaits her.

Harold Henry, after class in Portland, Ore. two weeks of it at the tells the truth, reading perhaps of his book at Mrs. Henry Hadley Bentley. The Hadley



THE SKILTON COTTAGE AT GLENBURNIE, LAKE GEORGE.

Charles Sanford Skilton, the composer, is to be seen in the photograph with his younger daughter, Vician.



KNIGHT MACGREGOR.

The young baritone, who has been studying with Herbert Witherpoon and who is planning to give an Aeolian Hall recital this fall, scored much success when he appeared in a concert at Malone, N. Y. Upon this occasion he sang Frederick W. Vanderpool's "The Light," which was greeted with warm applause.

ALICE C.

Before the season where she found time near High Ill. only the world she will York

## SASCHA JACOBSEN

Has an occasional day at the beach



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# NO IDLENESS FOR FLORENCE MACBETH.

When after her extremely busy season, the charming little singer found time to visit her summer home, she discovered the weeds in her garden had grown quite as much as she had in her art. So immediately she set about pulling them up and was photographed in the act.



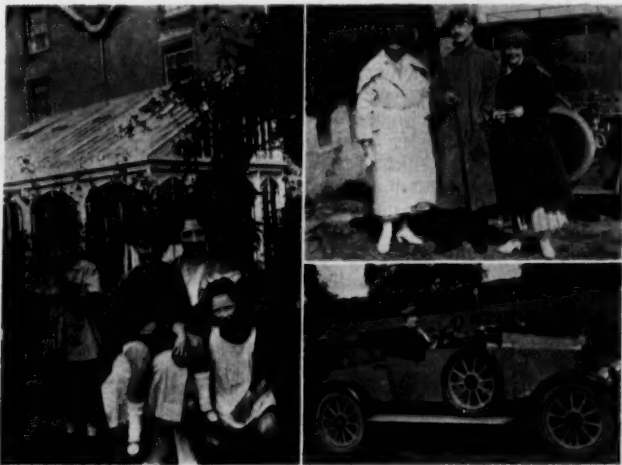
# LAURENCE LEONARD AND IVOR NOVELLO.

The young English baritone was snapped with his friend, the clever young composer, while the former was sojourning in England. He returned, however, recently on the S. S. Mauretania, and was glad to learn that his manager, Antonia Sawyer, has booked a busy season for him and that requests are coming in daily. Mr. Leonard will open his season with appearances at the Maine Festival, after which he will be heard in his first New York recital at Carnegie Hall on October 22, with the celebrated accompanist, Conrad V. Bos, at the piano. Immediately after his recital the baritone will proceed to the Pacific Coast to make a tour.



# A MORNING'S DIVERSION.

Adelaide Gescheidt feeding the ducks on Lake Copake, N. Y.



# VAHRAH HANBURY IN ENGLAND.

It is only natural to suppose that after an absence of several years, during the period of the war, Miss Hanbury thoroughly enjoyed her visit home this summer. (1) Photographed with her two nephews and niece in the garden of her sister's home, (2) with her sister and brother in Bristol, England, and (3) the cozy little roadster the singer bought to run around in while on the other side. When these photos were taken, she had just returned from playing golf, at which she is quite proficient. The soprano will arrive in New York about October 2 on board the steamship Imperator. Her manager, Evelyn Hopper, has booked a splendid season for her artist.

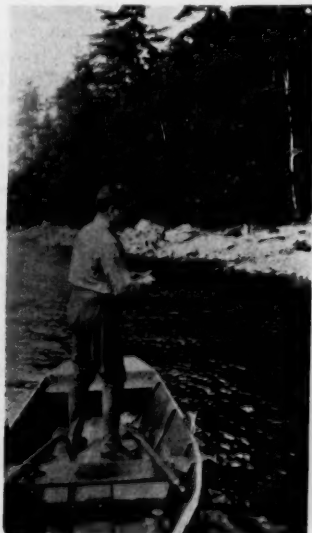
# KATHERINE MURDOCK ON TOUR.

Katherine Murdock, soprano, sang her first concert of the season, opening a seven weeks' tour through the Middle West on August 30 at Columbus, Ohio, where she appeared with the Royal Scotch Highlanders Band and Orchestra, Roy D. Smith, conductor. Miss Murdock will feature American songs by Gilberte, Vanderpool, Speaks, Rogers and others. She is a native of Indianapolis, and has pursued her studies during the past year with Frederick H. Haywood.



# NG HIS VACATION.

us season which he ended by conducting a master ell earned vacation on the Pacific Coast. He spent indulging in long hikes, bathing, and, if the camera is shown on the rocks deep in thought. Tired a stroll, and, left to right, Harold Henry, Mr. and our), Mrs. Frederick Bentley and Dr. Frederick Henry were guests of Dr. and Mrs. Bentley in le during the holidays.



# SOME FISHERMAN!

No! Percy Hemus is not singing Lane's "The Little Fisherman," although it is quite certain that he could do so very effectively, but at this time he was "snapped" fishing near Blythwood Island, in the Adirondacks.



# DISCUSSING GODOWSKY'S "TRIAKONTAMERON."

Leopold Godowsky, the eminent composer and pianist, with P. K. Van Yorz, musical director of the Wilcox & White Company, in the Artrio studio, going over Godowsky's latest work, "Triakontameron," thirty pieces in triple measure. This work of the great composer has been recorded exclusively by him for the Artrio Anglous. The first releases will be ready in the early fall. Godowsky has presented Mr. Van Yorz with several of the original manuscripts of the "Triakontameron."

MONG THE LOTUSES.  
season at Ravinia Park, distinct success, Miss Gentle jaunt to the Lotus Beds III. The singer claims only in three places in re and some place else!" allo opera season in New ber 20 in "Carmen."

# MUSICAL COURIER

Weekly Review of the World's Music

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## THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, SEPTEMBER 16, 1920 No. 2110

After all it is to Fortune Gallo that first honors in the revival of Wagner opera in this country must go. He announces "Lohengrin" for the evening of September 24, sung in Italian, with Anna Fitziu making her first appearance in this country as Elsa.

Georges Carpentier is the first of the well known French family of that name to invade this country this Fall, although there is a rumor current that Gustave Carpentier (or Gus Carpenter, as a Paris friend of ours always insisted on calling him) will come over later to see the Metropolitan production of his "Louise."

England has an aristocratic composer in the person of Lord Berners, and Italy now claims one in the Marquis Felix Genesio di Geria, whose prelude and intermezzo for orchestra, of a liturgical character, were recently performed at the church of Santa Chiara in Naples and highly commended by the critics.

If it were still previous to January 16, we should know just what to ask that press agent to buy, who sent us the other day the following interesting sentence: "Unusual importance attaches to the acquisition of this newest composition from the source that gave the world 'Pagliacci' and 'The Jewels of the Madonna.'"

There is a rumor current in Munich that, since it appears the Wagner family is not in a financial condition to undertake the rehabilitation of the Bayreuth festivals, they are considering the offer of a foreign syndicate, which includes some Americans, to buy the plant and finance future festivals. Presumably, however, Siegfried would still have a finger in the pie, although Frau Cosima's autocratic rule would doubtless be a thing of the past.

If memory does not play us a trick, a report came from Europe a year or more ago that Edyth Walker, the American dramatic soprano, had married Gustave Brecher, principal conductor at the Cologne Opera. There was nothing surprising in that, for their engagement had been tacitly understood for at least ten years previous. Now, however, we hear that Herr Brecher did not marry Miss Edyth after all, but has recently wedded a Fraulein Deutsch, said to be a niece of Otto H. Kahn. "How about it, Edyth?" we should say, were we not too polite to do so.

Le Menestrel, Paris, relates a good story at the expense of Saint-Saëns. One morning at the Paris Opera rehearsal of his "Barbares" was going on. The master was unusually irritable and suddenly cried out: "The third trumpet is playing false! How

tiresome!" The conductor stopped the orchestra and looked mildly around. "Pardon, maitre," said he, "the third trumpeter isn't here this morning. He overslept and just telephoned to say he was already on his way!" Tableau!

It was a neat idea of Artur Bodanzky to include in the opening program of his National Symphony Orchestra season to be given on October 8, Carl Maria von Weber's overture to "Der Freischuetz," which will be celebrating its one hundredth birthday on that very date. The first performance took place at Copenhagen on October 8, 1820, under the composer's direction, at one of the concerts given by him during a trip through the north of Europe.

The gentleman in Leeds, England, who claimed the long distance piano championship and made a wager that he could play one hundred consecutive hours without stopping, lost both his wager and his health. At the end of fifty-six hours he was completely exhausted. Kind friends bore him gently away from the long-suffering instrument and escorted him home by means of a taxicab; the doctors hope he may recover his strength and what little reason he may have had.

There will be many interested in hearing the "Rispetti e Strambotti" of Malipiero which won the Berkshire prize this year and which is to be played at the festival at Pittsfield next week by the Berkshire Quartet. Written in a single movement, requiring hardly twenty-five minutes for performance, the composition consists of an interrupted series of twenty short, contrasting episodes, some of them echoing sweet voices and languorous memories of the past, others translating vehement accents of anguish, and penetrating cries of despair. Although no explanation has been given by the author in regard to the underlying meaning of his quartet, it is not difficult to recognize in it a sort of kaleidoscope, reflecting in a concise, incisive, almost spasmodic manner, the most significant moments of the composer's eventful life.

The interruption of his concert to which John McCormack was subject at Adelaide, South Australia, last week was evidently of a purely political character. There is a certain type of person who does not like Mr. McCormack because he is an Irishman—the Irishman, as may well be imagined, not being particularly popular with other British subjects today; and another type that will never forgive him for having become an American citizen. Evidently representatives of these two classes were present in the audience at Adelaide and sought any pretext to break up the concert. It is revealing no secret to say that Mr. McCormack and his managers anticipated that something of the sort would be encountered during his present tour. How different, however, was his treatment in that other Australian city, Sydney, New South Wales, where his first concerts were given. He sang ten different times within a very few weeks and the gross receipts were no less than \$45,000.

## WAR AND THE NEW RICH

Travelers from Europe all tell us the selfsame tale. The war has changed the public that fills the concert rooms and opera houses. In the railway stations, at the seaside, on the mountains, crowding the once most fashionable and expensive hotels, are to be seen men and women whose hands, faces and voices denote hard labor, lack of culture, and a total unfamiliarity with the manners and customs of the educated classes. They are the new rich. The exigencies of the great war took the money from the idle rich and from the educated brain workers and handed it wholesale to the iron founder, the lathe turner, the brass finisher, the coal miner, the shell filler, the drayman, the explosive manufacturer, the khaki spinner, the gunmaker. They suddenly found themselves very important people. They became rich while the classes that had been so long above them in the social scale grew poorer every day. Five years of war tuned Europe topsy turvy. And although the world is in crying need of all the manufactured articles and raw material the mills and mines and farms can possibly produce, the mill hands, miners and the peasants are more concerned with eating, drinking, and being merry than with rebuilding the wasted world.

The reaction is natural and unavoidable after the tremendous nerve strain of the war. Human beings are not mechanical machines to be shifted from one field of action to another without disturbing the working of the parts. If they were

not composed of nerves as well as bones and muscles we would never have had any of the arts.

There are many persons who believe that everything is for the worst in the worst possible of worlds. There are many who view with alarm this great irruption of the lower classes and who fear that the fine arts and higher education are bound to suffer. But the sudden advancement of the new rich has happened before in the history of this old world. Is France as a nation worse off now for the events of 1871, when the communists began their reign of terror after the defeats of the Franco-Prussian war? It is almost amusing today to think of 1815, when the Rothschild adventurers sprang from almost nothing into the new rich class merely because of the commercial flutter caused by the flight of the Belgian army from the field of Waterloo and the consequent report that Napoleon had been victorious. Did the Rothschilds drag art down or did art drag the Rothschilds up? At present the Rothschild family is one of the most highly respected in Europe, and there cannot be a doubt but that some of the rough and uneducated new rich who flaunt unaccustomed finery so conspicuously in public places today will be polished in the course of time until their children's children become the aristocracy which will shudder at a contact with the laboring classes.

The aristocrats of England for many centuries have been particularly proud of tracing their ancestry to some of the brutal and burly Norman soldiers who came over the sea with William the Conqueror—soldiers who were as much disliked by the Saxons of England as the Prussians would have been, had William the megalomaniac succeeded like the other William. The Saxons, who hated the Norman soldiers, have been dead for many hundred years. Not a living Englishman regrets the Norman conquest. Those persons who resent the conquest of Europe by the new rich are practically like the Saxons who resented the Norman invasions. The new rich who flock to concerts and operas will not eventually lower the artistic standard. They will be the art patrons of tomorrow and the parents of a new race of music students. Perhaps it will prove easier to put art into the new rich than to infuse new blood into the older families. At any rate, the new rich are here among us, especially in Europe, and we must make the best we can of the conditions that exist.

These new rich, too, are only men and women of our own nation. The new rich of France are French, the new rich of England are English, and the new rich of Germany are Germans. No nation of Europe has been driven out by a hostile invader. Even the defeated Germany has been left intact. Austria has lost control of several nations she formerly ruled, but Austria herself has been left entirely to the Austrians. No nation has been as ignominiously treated as the Saxons in England were treated by the conquering Normans, who remained as rulers of England. No nation which was engaged in the recent war has been entirely banished and extirpated as the Moors were by Ferdinand and Isabella in 1492. The admirers of Arabian literature, science and art were indescribably dismayed at the Spanish victory which seemed like the triumph of brutal ignorance over all that was refined and educated. Yet art did not die in Spain. Velasquez, Murillo, Cervantes, would never have been born had not the old Arabian aristocracy in Spain been driven out by the rude newcomer.

The rulers, dukes, kings, popes, which the Medici family produced were only removed by a few generations from the merchants, herb dealers, peasants, of northern Italy. If some had not become newly rich we would never have heard of the great Medici patrons of art, literature, and music of New York.

Nothing seemed more of a calamity to the ancient Greeks than the Doric invasion, which destroyed the young art of the country just emerging from barbarism. Yet those Dorians eventually proved to be the strong stock necessary for the glory which Greek poets, philosophers, artists subsequently won, when the rude Dorians became as much a part of the Greek nation as the Normans became part of the English.

But we are wandering too far afield. Perhaps we need not have done more than to state that the war had impoverished many who once were in easy circumstances, and that the same war had enriched many who were without the necessary culture to understand and enjoy the highest class of musical works. The problem now is to improve the tastes of the new rich. Even if the standard should be lowered for a time in order to reach the understanding of the new public, we cannot believe that the highest art will be forgotten or will suffer more than a temporary eclipse.



# VARIATIONS

By the Editor-in-Chief

## Taxing the Top Notes.

Recently THE MUSICAL COURIER published the attached editorial:

In the line of freak legislation there is nothing to beat the new city ordinance of Kansas City, Mo., which requires each concert giver to obtain a city license and to turn over 5 per cent. of the gross receipts to the city treasurer. We imagine that if anyone cared to go to law about it, the ordinance would be banned as class legislation. The simplest way to settle its hash, however, is to stay away from Kansas City, and that is what the good artists are going to do. The first instance of this is the abandonment of the Caruso concert. Kansas City was to have been one of the ten cities which will hear him next month, but, learning of the new ordinance, the management immediately gave up its idea of going there. What is Kansas City's loss will be some other city's gain.

The Kansas City Star, in its issue of September 9, makes comment as follows:

When the MUSICAL COURIER editorial was shown to Mayor Cowgill today he called Ihus M. Lee and E. F. Halstead, assistant city counselors, who had drawn the "freak" ordinance referred to.

The ordinance was examined and there it was, "professional concerts and professional wrestling matches, 5 per cent. of the gross receipts." That is, it provides that a license first must be obtained before the performance can be given and the cost of the license is based on the receipts at the door.

"Our ordinance is framed after one in force in St. Louis," said the Mayor, "and which has been tested out in the Supreme Court, so I do not believe anything would be gained on the 'class legislation' test referred to.

"At the time the joint finance committee was in session framing our ordinance the question of professional wrestling matches came up. Reference was made to the fact that such performers, non-residents, always took a lot of money out of Kansas City and left little here. It was decided then to make the license fee for these 5 per cent. of the gross. Then the question of concerts was brought up. Great artists, it was said, took even more money from the city, so the same license fee was fixed in such cases.

"I am sorry Mr. Caruso is not coming to Kansas City. I can't see how he or his manager could object to a small fee like this. But, as the clipping says, 'It's the city's loss.' If his manager wants to stay away from Kansas City I am sorry for those who will be deprived of the pleasure of hearing the great tenor; but it cannot be helped now."

The fee is not small in the case of Caruso and several other artists who draw large emoluments, but even while they could well afford to pay it, the chief objection to the practise lies in the precedent established, for it must inevitably work hardships on the lesser concert givers whose reputation is not sufficient to enable them to reap opulent harvests at the box office.

The individual concert tax has been in vogue for a long time in many European countries, in some of which a poor tax, amusement tax, city tax, and sometimes even State tax, all are tacked onto the artist's bill.

We expect that the example of Kansas City will be followed by other American cities, and that Caruso's dodging will not avail to head off the coming attack. In fact, we know that two other large cities are even now contemplating the imposition of the concert tax.

This is the great moment in the world for taxation of all kinds and the various governments and municipalities are taking full advantage of it. They need the money, of course, and probably all of us should pay up without protest. However, matters are approaching a crisis. In Newport forty-five palatial houses of very wealthy persons are closed up this Summer, because they cannot afford to keep them running. When the rich begin to suffer, it is not a sign that the middle classes and the poor will prosper.

Municipalities should move slowly in the matter of making amusements more expensive, and particularly musical enjoyment.

## Variationettes

Recently this column published an interview with Dr. Ernst Kunwald, who told that a symphony conductor in America must be not only its leader but also its father, friend, philosopher and guide. Along comes Adolf Tandler, who symphonizes in Los Angeles, and extends the list of directorial duties by signing his letter to us with his name and adding under it, "Conductor, manager, press agent, and nightwatchman for the Los Angeles Symphony—all done cheerfully, and willing to do even more, if necessary."

Recent musical reports from Germany indicate that although poverty is rife there, the population continues to love music, and to crowd to theaters and operas. A postcard from Theodore Spiering,

dated Munich, August 24, tells us: "When I write you that it is hard to tear myself away from here in spite of existing conditions, you will understand that the 'atmosphere,' at least, in the Bavarian capital, still is as sympathetic and warming to the heart of the artist as ever. . . . I am sailing for New York September 4."

In Russia, things musical do not appear to be rosy under the Bolshevistic rule. Prof. Louis Abbiate, recently returned to Paris, was a professor at the Petrograd Conservatory for the past three years, and he relates to Le Menestrel that, while theaters and operas exist, the performers are paid barely enough to keep body and soul together. The audiences consist chiefly of Red Guards and sailors. Companies of players and singers are attached to the barracks and factories, "by command." Trotzky and Lenine insist that music shall be cultivated as a means of educating and amusing the proletariat. "The rulers," says Prof. Abbiate, "would have the people believe that Government is powerful enough to turn even the laws of Nature upside down, and to render the tree productive while destroying its root. Art will certainly not flourish or even continue in being under such conditions. The musician needs many years of training and study, even supposing he possesses the requisite natural talent and if he is to expect no higher remuneration or recognition than this, he will seek other means of subsistence. Art is a fair and gentle flower which needs to be cherished and tended. It will not be forced, and if the spiritual soil of a country is denuded of all which promotes the prosperity and happiness of man, then it will die a natural death with all the hopes and aspirations of the people."

The Bolsheviki are not original in their idea that music is a great cultural lever. Napoleon long ago put it this way: "Of all the liberal arts music has the greatest influence over the passions, and is that which legislators ought to give the greatest encouragement."

In London Musical News (August 28) an advertisement addressed to composers, says: "£1,000 can easily be made out of a popular song, but it must be arranged to hit the popular taste." It must be arranged to hit the popular taste, that's all. It's easy. Did you ever try it? We are reminded of what Franklin P. Adams wrote in the New York Tribune last Friday, regarding the tendency of book reviewers to treat with a few condescending phrases any volume that purports to be humorous. The reason for the condescension, says Mr. Adams, is that every reviewer thinks he could write a humorous book or play if he took the time to do so. A serious conductor and composer once upon a time told us that he could shake comic operas and popular tunes out of his sleeve if he chose to do so. We merely asked him: "Which sleeve?"

We listen with respect to those Petrograders, Muscovites, and Kishinevers who assure us vehemently that "Boris Godunoff," is more typically Russian than "Coq d'Or." They may be right. All we know is that "Coq d'Or" is more typically beautiful than "Boris Godunoff."

And then there comes Paul Rosenfeld, with his comparatively recent book of essays, "Musical Portraits," in which he declares marvelously that Scriabin, in his eighth piano sonata, "is like a gorgeous tropical bird preening himself in the quivering river light." It makes one wonder what sort of a sonata Scriabin would have composed had he really considered himself that kind of a colored biped picking his feathers, etc. Paul also has other unusual notions. He calls Richard Strauss a bad musician, states that Mendelssohn's jargon resembled Yiddish, and informs an innocent eyed world that in Stravinsky's "Petrushka," at moments "one can even smell the sausages frying." Perhaps, we suggest mildly, the odor was Paul roasting the show.

"A poor mechanic," is the way a lady described a pianist to us. Following out her idea, certain

other pianists must then be classified as skilled laborers.

That impresario whose symbolical first name is Fortune, and whose destinies have justified his parents, Mr. and Mrs. Gallo, in favoring him with the significant appellation, will crown his career next Monday night when he opens his San Carlo opera season in the very house which another progressive spirit, imaginative and unafraid, built for and dedicated to the resplendent lyric drama. If Oscar Hammerstein ever is to have a successor in the matter of daring and persistency, Fortune Gallo will be that man. He has taken his San Carlo company through many years of touring in America, and always has made money for himself and his singers besides giving a very excellent brand of ensemble performances. Also he has sponsored a light opera company singing in English, and now he is the manager besides, of Pavlowa, the dancer, and of Prihoda, the much heralded young Bohemian violinist. Assuredly Gallo is exhibiting a picturesque activity and he has a knack of making his labors pay him heavily in the well known American dollars. The San Carlo season at the Manhattan is to last a month. It will open with "Carmen" (Alice Gentle) and other interesting features of the initial week will be "Rigoletto" (Lydia Lipkowska), "Tosca" (Bettina Freeman), "Lohengrin," (in Italian, with Anna Fittzi), "Aida" (Marie Rappold), and "Butterfly" (Nobuko Hara, a Japanese.)

Fortune—not Gallo—favors us too, for several weeks ago we begged piteously that some new piano concerto be heard here, and now Walter Damrosch is out with the announcement that he has secured Leo Sowerby's latest concerto for first hearing in our expectant metropolis. E. Robert Schmitz is to play the work. Sowerby, as any musician in Chicago will tell you, is one of the very gifted American composers. Walter Spry once affirmed that Sowerby is able to write a piano concerto every morning before breakfast, and we believe it. Why not? Carl Czerny used to write etudes while he slept. He must have done so, otherwise he never could have given to the world as many opuses as he did.

M. B. H., always ready to catch us napping, hurls this retort: "Well and good about that male pianist who while he plays Chopin, looks at a woman with a red hat and thinks about the latch-key he left at home, but sirrah, how about the female concert singer who while she proclaims sobbingly the tragedy of a Brahms song poem, wonders whether her nose needs powdering, and wrathfully watches her rival in the second row intently reading the advertisements in the program."

Nilly—"Whom do you like better, Damrosch or Bodanzky?"

Willy (racetrack devotee, gloomily)—"I haven't won a bet on either one of them in a dog's age."

The steering gear seems to be out of order with the projected new Commonwealth opera.

A. B. C. suggests this program for some Sunday night concert at the ex-Kaiser's home in Holland:

Kaisermarsch	Wagner
Midsummer Night's Dream (August, 1914)	Mendelssohn
Trot de Cavallerie	Rubinstein
Pomp and Circumstance	Elgar
Battle of the Huns	Liszt
The Red Mill	Herbert
Marseillaise	
Star Spangled Banner	
Adagio Lamentoso	Tschaikowsky
Dreams	Wagner
"It Might Have Been"	Nessler
Miserere	Verdi

Just as we steeplechase to press we learn that Walter Damrosch obliges again, with Carpenter's "Concertino" (piano and orchestra) to be played by Percy Grainger.

We see by one of the papers that the "Musical season of 1920-21 promises to be an exceptionally brilliant one." In other years the word "exceptionally" sometimes read either "unusually," "uncommonly," and once it was "extraordinarily."

If musical thumbprints could be taken perhaps comic opera composers would be more conscientious in their operations.

In American we have more native good pianists, singers, and string players than ever before. This means undeniably that the teaching in this country is better than ever before.

LEONARD LIEBLING.

## JIMMY, GEORGE AND EDWARD

James Gibbons Huneker has spent the summer in Bath, England. James, be it said, is by no means so distant as his resounding patronymic would seem to imply. To us who know him well he delights to be "Jimmy." Bath, incidentally, is not so very far from the home of that other distinguished Irishman and writer, George Bernard Shaw. Huneker is, however, only an Irishman in the same way that Shaw is an Englishman; that "Gibbons" in the middle of his name signifies that he is a nephew of the Cardinal, although—so he says—neither of them is particular about having it known.

One difference between Huneker and Shaw is that the latter wears whiskers. Another difference is that Huneker, whatever be his subject, always knows whereof he writes, which is by no means true of Shaw. Some persons refer to Huneker as "the Bernard Shaw of America." They are wrong. Nor would it be a compliment to Huneker to refer to Shaw as "the James Gibbons Huneker of England." Both gentlemen have that quality in their literary styles which is known as brilliance, for which the Irish part of them may to some extent be responsible. Huneker sets forth facts in a brilliant fashion. Shaw sets forth brilliance in a fashion which almost makes you believe that he is relating facts, unless you know better.

Huneker, whose primary subject is music, can write fascinatingly about the drama (or any other of the Seven Arts, as far as that goes) and tell you something about it that you didn't know before. Shaw, whose primary subject is the drama, can write fascinatingly about music and tell you a lot of things about it that are not true.

England has a new musical quarterly, *Music and Letters*, which began with the present year. The very first article of the very first number was by George Bernard Shaw. It was about Sir Edward Elgar. George rather raves about Edward. He begins by saying that: "Edward Elgar, the figurehead of music in England, is a composer whose rank it is neither prudent nor indeed possible to determine. Either it is one so high that only time and posterity can confer it, or else he is one of the Seven Humbugs of Christendom"; after which he inconsistently devotes five pages to proving that Elgar is not any one of the Seven.

Although most of us are a long, long way from agreeing with the Shaw estimate of Elgar, there is no need to quarrel with him on that point. In fifty years our grandsons will know which of us was right and by that time we shall have lost all interest in the matter personally. Perhaps it is not the fault of Americans that they do not see more in Elgar's music. Walter Damrosch is his principal apostle on this side of the water, but after hearing Damrosch conduct the Elgar symphony in London the other day, Ernest Newman wrote that he understood at last why the vogue of Elgar figured so small in American musical life. *Non mea culpa*—it's an easy way out.

But when G. B. S. begins to shoot off his intellectual rockets just for the pleasure of seeing them explode, one would have a right to become impatient with him were it not for the reflection that the gifted gentleman has no authority as a writer on music, however much he may know about Mrs. Warren's profession or any other of the arts and sciences of the world.

With what complacency he tosses off the following fatuous assertion! "Elgar could turn out Debussy and Stravinsky music by the thousand bars for fun in his spare time." It's a pity, then, that Elgar has not had more spare time. Could he have managed to spend an afternoon with a faun or to have knocked about a bit with Petrushka, perhaps his music would seem less laborious—more genial, more human.

However, leaving Sir Edward entirely out of the question for a while, let us listen to Shaw, with his metaphorical hammer, cracking the plaster of some favorite musical idols. "With the same inheritance, Schumann, who had less faculty and less knowledge (than Wagner), devotedly tried to be another Beethoven, and failed." In what way did Schumann try so devotedly to be another Beethoven? Certainly not in his music. One recalls that it was said that Beethoven delighted to splash about in the water of his wash bowl, unmindful of tenants on the next floor below while poor insane Schumann finally got to the point where he splashed himself about in the waters of the Rhine.

Maybe it was in this subject of aquatics that Shaw detected a desire on the part of the younger man to imitate the older. Most of us, I think, will

fail to find any marked indication of it in Schumann's music.

As regards Brahms, we have more respect for G. B. S.'s opinion, undoubtedly because it coincides more nearly with our own—a subtle bit of self-flattery which does not in the least change our general opinion as to the demerits of Shaw as a music critic. Says he: "Brahms was a musical sensualist with intellectual affectations, and succeeded only as an incoherent voluptuary, too fundamentally addleheaded to make anything great out of the delicious musical luxuries he produced." This sentence, loaded to the muzzle with polysyllabic words, makes an awful noise when it explodes even if, after the reverberation has died away, the ensuing silence seems to be flooded with a saturated solution of nothing. It is difficult, indeed, really to believe that anyone who wrote the angular and vertical instrumental melodies of the Vienna master and at the same time supported long white whiskers could be a voluptuary, musical or otherwise, although, except when he gave himself up freely and frankly to the joy of lyric creation in his songs, the accusation of indulging in intellectual affectations is justified by the labored stodginess of his music.

Next G. B. S. takes a jolly little fling at Richard Wagner. "The notion that Wagner was a great innovator is now seen to be a delusion that had already done duty for Mozart and Handel: it meant nothing more than that these composers had the courage and commonsense not to be pedants." Well, if Shaw wants to feel that way about it, surely nobody will deny him the pleasure of going off into a corner and having a good time there playing with his cute little idea. But most of us will still be content to think of Richard as quite an innovator despite the dictum of the spirited Irishman.

It would be pleasant to end without further reference to Elgar but Shaw slipped in a sentence near the end of his article which calls for so obvious a retort that it would be a shame to leave it out: "To this day you may meet him and talk to him for a week without suspecting that he is anything more than a typical English country gentleman who does not know a fugue from a fandango," says he; and the comment is that you might listen to Elgar's music for a week, too, without suspecting anything else.

Shaw admires the Enigma Variations and a good many of the rest of us, while failing to detect any particular inspiration in them, respect them as Elgar's best bit of musical workmanship. Since they were composed, says Shaw, "English composers have sprung up like mushrooms: that is, not very plentiful, but conspicuously. The British Musical Society offers to name forty British composers of merit without falling back on Elgar or any member of his generation. But, so far, Elgar is alone for Westminster Abbey." He may be—although not for many years, let us hope. He is, according to all accounts, a most delightful gentleman to know—and delightful gentlemen are not any too plenty nowadays; besides, it is just possible that he might achieve another good tune like "Salut d'Amour," beloved of "Pop" concert audiences the world over, or like the fine melody of the trio of one of the "Pomp and Circumstance" marches, which has been made over into a patriotic hymn, "Land of Hope and Glory," although almost as impossible to sing as "The Star Spangled Banner."

It occurs to us that James Gibbons Huneker dropped out of this article very soon after the start. Well, it serves him right. It is like his recent "musical" article about Brahms and Cézanne, in which one-twelfth Brahms was followed by eleven-twelfths Cézanne. "Why not?" said J. G. H. "There's always something new to say about Cézanne." "And Brahms?" "Oh, there's a lot more been said about him already than he's worth," was the Schumakerian reply. So perhaps George and Jimmy agree on one point after all. H. O. O.

## OPERA IN SAN FRANCISCO

On another page there is an interesting announcement of the ambitious plans for permanent opera in its own home in San Francisco. The project is on a grand scale, but certainly the Golden Gate city can put it through if it has the will to. San Francisco is quite large enough, musical enough, rich enough and far enough away from any other operatic center to have its own opera, and its public spirit in other matters presages the success of the effort to establish opera there. The announcement that Giorgio Polacco will be the artistic director of the enterprise if it takes actual form is a sufficient guarantee of the high standard which one may look for in the performances.

## I SEE THAT—

Toscanini and the Scala Orchestra will be heard in three concerts at the Metropolitan Opera House.

Selby C. Oppenheimer has arranged a "Musical Matinee Series" for the St. Francis Hotel in San Francisco.

Cecil Fanning will tour the Carolinas, Alabama, Louisiana and Mississippi upon his return from England.

Helen Jeffrey will be among the Carnegie Hall recitalists in December.

Fourteen new players have joined the Philharmonic Orchestra for its seventy-ninth season.

Elizabeth Lennox is under the exclusive management of Walter Anderson.

Toscha Seidel and Harold Bauer will open the Sunday evening concerts at the Lexington Theater, September 19.

Daniel Mayer has resigned as manager of the Russian Symphony Orchestra.

Jan Kubelik played his G major concerto for over 100,000 people at an open air concert in Prague.

Fokine and Fokina will not return to Russia during the political upheaval, but will remain in America.

David Bispham has chosen Georgette La Motte, a brilliant young pianist, as his artistic associate.

Lada does not teach dancing.

Carl Schuett, one of Cincinnati's well known musicians, is dead.

Mischa Levitzki will begin the busiest season of his career on November 1 at Wells College.

Lenora Sparkes is the latest recruit to the ranks of farm-ettes.

The London String Quartet sails from San Francisco November 23 for a tour in Hawaii in December.

The Goldman Concert Band will appear at Carnegie Hall on the evening of October 10.

Norma Luge returned from Europe last week.

Another American opera company is in prospect, to be located in San Francisco with Polacco as director.

Grace Wood Jess believes in using costumes to create atmosphere at her recitals.

Max Jacobs has reopened his violin studio at 9 West Sixty-eighth street, New York.

George Kirschner has returned to Seattle after a visit of two months in New York and Boston.

W. Theodore Van Yox, son of the prominent vocal teacher of that name, died of pneumonia.

Maurice Maeterlinck has filed a counter-claim against the Pond Lyceum Bureau for \$100,000 damages.

John Hand, the American tenor, will be in New York the latter part of this month.

Albert Spalding's concert tour is booked almost solid until May.

John Richardson has appeared three times this summer as soloist with Leman and his symphony orchestra.

An artist-pupil of Elizabeth Quail, Juliette Arnold, is concertizing in Europe.

Seven different operas are scheduled for the opening week of the San Carlo Company in New York.

Mrs. Oscar E. Busby will hold normal classes in the Dunning System at Houston, beginning November 10.

May Peterson is quite a sailor.

Hugo Riesenfeld believes that photoplays should have an introduction just as operas have an overture.

Leo Ornstein will play the Mozart C major concerto with the National Symphony Orchestra under Mengelberg.

"That Night" is the name of a new song by Arthur A. Penn and Frederick W. Vanderpool.

Ester Ferrabini has returned to Boston after a successful season at the Dal Verme Opera House of Milan.

Babe Ruth, the famous home run hitter, presented Dorothy Jardon with an autographed ball.

Vahrah Hanbury will arrive in New York about October 2 on board the Imperator.

Laurence Leonard, the English baritone, will open his season with appearances at the Maine Festival.

The Ogontz School has been added to the list of educational institutions where the Letz Quartet will play.

Jan Hambourg, of the Hambourg Trio, is en route to America after a summer in Europe.

Guy Maier and Lee Pattison begin their season this month and have a busy time arranged from now on.

J. Campbell-McInnes has been engaged for a song recital by the Pittsburgh Friends of Music on January 23.

Omar Wilson, Cincinnati Conservatory graduate, will be head of the vocal department at Depauw University.

The National Symphony Orchestra will play at Ellis Island on Sunday afternoon, September 19.

Le Roy B. Campbell recently completed his third normal course this summer on the Progressive Series.

Reports have it that the Metropolitan Opera Company will not go to London next spring.

Daisy Nellis, the American pianist, opened her 1920-21 season in St. Paul on September 12.

L. d'Aubigne, an American teacher at Sevres, near Paris, is as busy as ever with his large vocal class.

Ruth Kemper played Henry Holden Huss' violin sonata in G minor at the Lockport Festival.

The Boston Symphony Orchestra has inaugurated its first season of winter "Pops."

Paderewski is coming to America, but not to play.

Josef Hofmann is en route for a concert tour in Great Britain, his first appearance there in sixteen years.

Madison Square Garden is to be utilized for musical activities.

Owing to a demonstration over the British national anthem, John McCormack is reported to have cancelled his concert engagements in Adelaide.

Walter Damrosch will conduct for the first time in New York Leo Sowerby's new piano concerto.

The Chicago Opera Association opens its comprehensive grand opera tour in Milwaukee, October 13.

Florence Nelson leaves New York next week for a ten months' concert tour across the continent.

Many prominent artists and composers participated in the recent Lockport Festival.

Mme. Schumann-Heink will hereafter make her permanent home at the Waldorf-Astoria Hotel in New York.

G. N.



**Flagler Contest Closes September 30**

September 30 is the final date on which American composers may enter their compositions in the contest for the prizes offered by Henry Harkness Flagler. The first prize is \$1,000 and second prize \$500. George W. Chadwick, John Alden Carpenter, Franz Kneisel and Leopold Stokowski will serve with Walter Damrosch as judges.

The conditions, published in this paper when the contest was announced, are as follows:

The composition to be submitted must be of symphonic structure, in one movement (overture, prelude, or symphonic poem), and must not occupy more than eighteen minutes in performance. The work must never have been published or performed in public, and the composer must be a citizen of the United States.

A full orchestral score must be sent to the Symphony Society of New York, 33 West Forty-second street, New York City, before October 1, 1920, and should bear plainly marked on its title page a motto but not the name of the composer. A sealed envelope containing the name and address of the composer and bearing on the outside the same motto as is placed on the title page should accompany each musical manuscript. These envelopes will not be opened until after the prizes have been awarded.

The first prize composition will be performed by the New York Symphony Orchestra at one of its regular concerts in New York City during the season of 1920-21.

**Fine Artists for Rubinstein Events**

Plans for making the thirty-fourth annual season of the Rubinstein Club of New York a splendid success are rapidly nearing completion. President Mrs. William Rogers Chapman announces that there will be three choral evening concerts, December 14, March 1 and April 19; four afternoon musicales, November 20, January 15, February 19 and April 16, and three artists' recitals, November 6, January 18 and March 19. The season opens on November 6, when Rosa Raisa will make her first New York appearance of the season. On Tuesday evening, January 18, Frances Alda will be the artist, and Rosa Ponselle is scheduled for Saturday afternoon, March 19. Among the other artists already engaged are Jeanne Gordon, who will be heard March 1; Rosalie Miller, Marjorie Squires, Josef Turin, Justin Lawrie, George Brandt, Laurence Leonard and Harold Land.

**Tom Burke to Sing at Saranac**

Although the formal debut of Tom Burke, the Irish tenor whom William Morris is bringing over here, will take place at the Hippodrome on Sunday evening, October 3, it is announced that he will sing in the Pontiac Theater, Saranac Lake, New York—Mr. Morris' summer home—on September 24, at a concert which will help to clear the church debt from St. Bernard's Catholic Church and also help St. Mary's Hospital. Governor Smith and Mayor Hyman are expected to be among those who will hear him there. Tickets for this concert are not being sold, but are distributed to contributors of \$100 or more to the charitable purposes for which it is being given.

**Campbell-McInnes and Hambourg****Returning from Europe**

Jan Hambourg, the violinist of the Hambourg Trio, and J. Campbell-McInnes, the English baritone, who made a number of important appearances last season, are returning to America this month after a summer spent in England and Scotland. Mr. Campbell-McInnes will be associated with the trio the coming season, but will give individual recitals as well, including one for the Pittsburgh Friends of Music on January 23.

**Prokofieff to Sail September 22**

Owing to the sombre character of many of his compositions, one of the best known critics has seen fit to dub Rachmaninoff "Blue Serge." Not so with that other Serge of the keyboard, Prokofieff, whom the New York Tribune calls a most stimulating composer, and who was greeted with dynamic applause for the sheer joyous virility of his playing of his own compositions at his last New York

appearance. Prokofieff sails from Europe September 22 on the SS. "Empress of France" and is scheduled to give his first American concert this season in Chicago.

**Zalish Offers Three Piano Scholarships**

David Zalish, a young pianist who was heard in recital at Aeolian Hall, New York, last season and who has established himself as a teacher at 322 West 107th street, New York, offers free scholarships to three talented students. Mr. Zalish will hold a hearing at his studio on October 1. Students who are willing to try must make application by mail.

**Applebaum to Manage Russian Symphony**

The Russian Symphony Orchestra, Modest Altschuler, conductor, will hereafter be under the exclusive management of the Musical Bureau, Inc., of which Mischa Applebaum is at the head. The first concert under the new management will take place in New York on October 3 at the Lexington Theater, when Leo Ornstein, pianist, and Helen Yorke, coloratura soprano, will be the soloists.

**Lada Does Not Teach**

Lada, the American dancer, received over two hundred requests this summer from all parts of America from young ladies who desire to study dancing. Lada does not teach, so she says, and neither does she advise anyone to take up dancing as a career unless they have the fundamental training before the age of fifteen.

**The Maine Music Festivals**

As the finale to the centennial celebration being held this year in the State of Maine, the music festivals to take place at Bangor, September 30, October 1 and 2, and at Portland, October 4, 5 and 6 will attract more than usual interest. With this in mind, Conductor William Rogers Chapman has arranged excellent programs for the concerts. The list of soloists is headed by Rosa Raisa, and includes Rosalie Miller, soprano; Ethelynde Smith, soprano; Marjorie Squires, contralto; Percy Grainger, composer-pianist; Laurence Leonard, baritone; Josef Turin, tenor; Giacomo Rimini, baritone; Harold Land, bass-baritone, and Justin Lawrie, tenor. Of course, the festival chorus is always a special feature with the Maine festivals, and this year these splendid workers are scheduled to be a very vital factor in the success of the events.

**Daisy Nellis Starts Tour**

Daisy Nellis, American pianist, opened the season 1920-21 in St. Paul, Minn., on September 12. Miss Nellis, who scored such a big triumph last season, has been re-engaged to appear in all the larger cities of the Middle West, Canada, and the Pacific Coast.

# ARTHUR DUNHAM

"One of the best conductors west of New York."—Herman Devries in the *Chicago American*.

Founder and Conductor, Philharmonic Orchestra

Conductor, Boston English Opera Company

**ENDORSEMENTS OF THE PRESS AT LARGE:****"AIDA" DELIGHTS LARGE AUDIENCE**

"The work of the chorus and orchestra was excellent, and the ovation given to Arthur Dunham, conductor, at the end of the third act, was well earned."—*Boston Evening Record*, Jan. 1, 1920.

"The conducting of Arthur Dunham was one of the delights of the evening. He showed himself a resourceful and accomplished musician."—*Boston Post*, Nov. 25, 1919.

**"RIGOLETTO" PLEASES**

"The orchestra, led by Arthur Dunham, is to be praised for its work."—*Boston American*, Dec. 16, 1919.

**ENJOYABLE PERFORMANCE OF "FAUST"**

"Arthur Dunham, the conductor, gets surprisingly good results from orchestra and chorus."—*Boston Globe*.

**DOUBLE BILL**

"In turn Mascagni's and Leoncavallo's choruses invited a full-throated song, while Mr. Dunham, an uncommonly able and exacting conductor, kept the orchestra, and, indeed, all concerned, on their mettle."—*Boston Transcript*, Nov. 25, 1919.

**"TROVATORE"**

"The direction by Arthur Dunham was authoritative and intelligent."—*Boston Globe*, Nov. 18, 1919.

"The company as a whole, ably helped by the smooth and careful conducting of Arthur Dunham, gave a very satisfactory production of Verdi's tuneful opera."—*Evening Record*, Nov. 18, 1919.

"Arthur Dunham conducted in his usual brilliant and finished style. With an orchestra only moderate in size for the work it is called upon to perform he succeeds wonderfully well. Much of the success of the opera in English at the Arlington is due to the excellent work of the orchestra and the conductor, and that the audience appreciates this fact is evidenced by the frequent spontaneous applause of overture numbers."—*Boston Traveler*.

**"CAVALLERIA RUSTICANA" AND "PAGLIACCI" ADMIRABLY GIVEN**

"The skilful direction of the orchestra by Arthur Dunham contributed to the enjoyment."—*Boston Herald*, Nov. 25, 1919.

**"LUCIA" PLEASES**

"The orchestra under Arthur Dunham's capable direction, won the hearty approbation of the audience."—Jan. 1, 1920.

**"AIDA" IS WELL SUNG**

"Arthur Dunham, conductor, also had to appear in front of the footlights by popular demand."—*Boston American*.

**"TALES OF HOFFMAN"**

"For the whole enjoyable result much credit is due to Arthur Dunham, who conducted in his usual effective manner."—*Boston Traveler*, Jan. 15, 1920.

"This brings one to the work of the orchestra and here again it is one's pleasurable duty to extend hearty praise to Mr. Dunham. The work of those under his baton undoubtedly contributed in a large measure to the success of the evening, in fact it would have been impossible to have obtained that success without their talented assistance."—*The Citizen*, Ottawa, April 27, 1920.

Mr. Dunham will be available after June 1, 1921

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# MUSIC ON THE PACIFIC SLOPE

## SAN FRANCISCO TO HEAR MANY ARTISTS THIS SEASON

**Cadman Honored at California Theater—Selby Oppenheimer Announces New Series—Mrs. Colbert's List of Attractions—Polacco a Visitor**

San Francisco, Cal., August 31, 1920.—Charles Wakefield Cadman received an enthusiastic greeting from the large audience in the California Theater at Herman Heller's twenty-third Sunday morning concert, August 21, when he acted as accompanist for Anna Ruzena Sprotte, contralto, in the "Robin Woman's Song" from "Shanewis," and two of the mellifluous Cadman lyrics. Mme. Sprotte gave them a reading which revealed their full beauty. Her voice is a rich and deeply colored one, with a lovely mellow quality in the middle register and a sympathetic sweetness in its phrasing. As extra numbers she sang "The Land of the Sky-Blue Water" and "I Love You." The orchestral program included selections from Wagner's "Die Walküre," overture from Gounod's "Mireille," a Ziehrer waltz, "Children's Carnival" and Manchinelli's somberly tinged overture to Cossa's "Cleopatra."

**SEVERI GUEST CONDUCTOR AT THE CALIFORNIA THEATER.**

Gino Severi had a triumph August 28, when he appeared as guest conductor of the California Theater orchestra at its Sunday morning concert. Severi led with all the fire of his Latin temperament, putting every ounce of energy and force he possessed into his presentation of an interesting program. He was at his best in the "Faust" number, working up to a splendid climax for the trio, in which the big California Theater organ, with Emil Breitenfeld at the console, was effectively brought into play. The program opened with Elgar's "Pomp and Circumstance" march, followed by Komzak's waltz, "By the Beautiful Narenta." Mascagni's "Hymn to the Sun," prelude to the opera "Iris," had a fine reading, and the second rhapsody of Liszt, with Guyla Ormay at the piano for the long

and brilliant cadenza, brought the orchestra section of the concert to a close. The cello solo in the Mascagni number was especially well played.

Christine Howell, flutist, was the soloist of the morning, playing Chaminade's "Concertino" with grace and considerable color.

**THE OPPENHEIM ANNOUNCEMENT.**

To meet the demand from discriminating music lovers for a "Musical Matinee Series" in San Francisco, under somewhat similar lines to the famous series maintained at the Biltmore and Commodore hotels in New York, there are five splendid events to be given in the ballroom of the St. Francis Hotel by artists who have been engaged by special arrangement with Selby C. Oppenheimer. The series will be as follows: Monday afternoon, October 18, Olga Steeb, pianist; Tuesday afternoon, November 16, Theo Karle; Tuesday afternoon, January 11, the Salzedo Harp Ensemble and Povla Frijs; Tuesday afternoon, February 8, May Peterson, soprano; Tuesday afternoon, March 1, Samuel Gardner, violinist.

It is planned that following the musical program tea will be served in the Italian Room, with the artists as the special guests of honor. This series is under the personal direction of Stanislas Bem and Alice Seckels.

**MRS. COLBERT'S LIST.**

Jessica, Colbert, California's only woman impresaria, is busy just now with the plans for the coming series of six concerts to be given by the Chamber Music Society of San Francisco in the St. Francis Hotel during the coming season.

This is the sixth season of this well known organization. The personnel remains unchanged, including Louis Persinger, first violin; Louis Ford, second violin; Nathan Firestone, viola; Horace Britt, cello, and Elias Hecht, flute. During the summer this organization has been rehearsing daily at Castle Crags, Cal., and unusually fine programs have been prepared.

Mrs. Colbert announces an innovation in the concerts for this season. Three internationally known artists will

be invited to play as guest artists with the society. Leopold Godowsky, pianist, and May Mukle, English cellist, have already been engaged for two of the concerts. Another artist will be announced later.

Mrs. Colbert is also busily engaged booking her attractions throughout the State of California, Utah and Nevada. The list is an unusually fine one, and many of the best known clubs are availing themselves of the opportunity to hear her artists, among whom are Julia Clausen, mezzo-soprano; Paul Althouse, tenor, Metropolitan Opera Company; Arthur Middleton, bass-baritone, Metropolitan Opera Company; Alice Gentle, mezzo-soprano, Metropolitan Opera Company; Laurence Leonard, baritone; Mabel Riegelman, lyric soprano; Lawrence Strauss, tenor; Kathleen Parlow, violinist; Serge Prokofieff, composer-pianist; May Mukle, cellist; Horace Britt, Belgian cellist; Louis Persinger, violinist, and Kajetan Attl, Bohemian harpist.

**MANAGERS UNITE OFFICE.**

Stanislas Bem and Alice Seckels have united their work to manage resident artists. Their offices adjoin and are affiliated with Selby C. Oppenheimer.

Stephanie Nastasya Shehatowitch, a Russian pianist, gave a concert in Sausalito last week, which was the first artist concert ever given in Sausalito. Other concerts are to be given in the future under the management of Stanislas Bem and Alice Seckels.

**FRANK A. WICKMAN OPENS STUDIO.**

Frank A. Wickman has just returned from New York, where he studied and coached for three and one-half years with Richard Epstein, who passed away last year, and Eugene Heffley. Mr. Wickman will open his studio at 408 Stockton street in the Heine Building on the first of September with a large class already enrolled.

**NOTE.**

Selby Oppenheimer announces the engagement of the Harvard Glee Club as a special attraction during the Christmas holidays.

C. R.

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## PADEREWSKI COMING TO AMERICA AGAIN, BUT NOT TO PLAY, THE PIANIST SAYS

Personal Business Alone Will Bring the Celebrated Polish Statesman-Artist Back to These Shores—Prof. Stolee Inclined to Believe Pianist Will Be Heard Again When His Country's Many Troubles Are Finally Settled

"Is he coming to America?" was the question I blurted at Prof. Michael J. Stolee, commissioner of the Lutheran National Council, just after he landed from the steamship Imperator and handed me the two pictures of Ignace Paderewski shown in the Illustrated Section of this issue.

"He is," replied Professor Stolee, "but not to play! He told me that he would come to take care of some interests that he still has in the United States, but that he would not play again."

"Do you believe he is sincere in this?" I asked.

"He is at this time, but remember he has been through a very trying ordeal, almost as much as any human being can endure and yet live, but his physical condition has improved so much during the past year—the old nervousness seems to have worn off and he looks, acts and seemingly feels so much better, that possibly he may change his mind. Who can tell? At the time I met him this summer in a little border town between Switzerland and Austria, he was on his way to Oxford to receive his degree. It was then that the photos were taken, and you can see for yourself the marked change in his appearance."

"He was greatly depressed at the time over the Bolshevik success against the Poles, but with the defeat of the Russians I have no doubt even that worry has been removed and another weight lifted from his shoulders."

"Does that imply we can look for his coming very shortly?"

"Understand me," replied the professor, "that does not imply that Mr. Paderewski's work as a statesman and diplomat are any less onerous than they were. He is still a

member of the Polish Diet and the leader of no mean following. He is also the delegate from Poland to the High Court of the Peace Tribunal, which at this particular moment has some exceedingly important problems relating to the Polish boundary to adjudicate. The fact that he relinquished his position as Premier need have no bearing on the future. The Bolsheviks were at the door and a military policy and power were not alone enacted but necessary. His resignation came as a consequence, but that need not mean that he is permanently retired. In fact, if once peace comes, as it must, and how tired poor Europe is of all this strife and slaughter, Paderewski will prove a mighty factor in the rehabilitation and reconstruction of Poland. His whole thought is for reconstruction and upbuilding, and his experiences in America, and in fact the entire world, have given him a peculiar knowledge of what needs to be done. He has the confidence of the Allies and I think he will be a strong figure in Polish affairs again."

"You see, therefore, that the demands on his time do not leave many moments to devote to music! Who knows, once peace is here and his beloved Poland is restored and happy, to what the great poet of the piano will turn for inspiration? I think that his determination never to touch the piano again, which he so far has religiously kept, is only for such time as Poland is beset by her enemies. Once free and happy, I think he will deem that expiation has been done and that again he is free to woo the muse as fully and freely as before."

H. E.

### Caruso and Galli-Curci in Montreal Series

Louis H. Bourdon, Montreal impresario, has announced the following excellent array of artists for the coming season: Enrico Caruso on September 27, to be followed by Galli-Curci, Jan Kubelik, Rachmaninoff, Alfred Cortot, Pablo Casals, Jacques Thibaud, Ignatz Friedman, etc.

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## OBITUARY

### Carl Schuett

Carl Schuett, one of the old and well known musicians of Cincinnati, died recently at the Bethesda Hospital, after a surgical operation. He was a member of the orchestra of the Grand Opera House for the past forty-three years and was preparing to resume his duties there with the opening of the present season. Mr. Schuett was sixty-six years of age and was born in Hamburg, Germany. He came to America when he was eighteen years of age and began a musical career. For a number of years he was associated with Michael Brand and the Cincinnati Orchestra as clarinet soloist at the old popular concerts in Music Hall and the Grand Opera House. In recent years he had been a member of the teaching staff of both the Conservatory of Music and the College of Music as instructor of the clarinet. He is survived by a widow and seven children, two of his sons being members of local orchestras. The funeral was held from his home, 3507 Trimble avenue, Evanston.

### Henrietta Beebe-Lawton

Henrietta Beebe-Lawton, formerly one of America's greatest ballad singers, passed away recently at her home in Newburgh, where she has been living in retirement for the past eight years. She was well known as a church singer in the Presbyterian Church on Forty-second street, and at one time headed her own opera company. Abroad she was sponsored by Jenny Lind and was highly acclaimed by audiences on the continent and in England.

### Andrew J. Cook

Andrew J. Cook, violinist and at one time bandmaster of the Marine Band at Washington, D. C., died on September 6 of paralysis at the Brooklyn Home for the Aged. John Philip Sousa's father was one of the players under Mr. Cook when he was leader of the Marine Band. He taught the young Sousa how to play the cornet.

### Italian Opera in Brooklyn

The Italian Lyric Federation opened its opera season at the Brooklyn Academy of Music last Saturday night with a performance of "Aida." Edith De Lys was excellent in the title role, and as Rhadames, Carlo Marzioli also pleased.

### Alice Garrigue Mott Reopens Studio

Alice Garrigue Mott has returned from the Adirondacks and has opened her studio in order to rehearse the programs of artists who have contracts for early fall engagements. Applicants wishing voice trial and vocal advice will be seen by special appointment.

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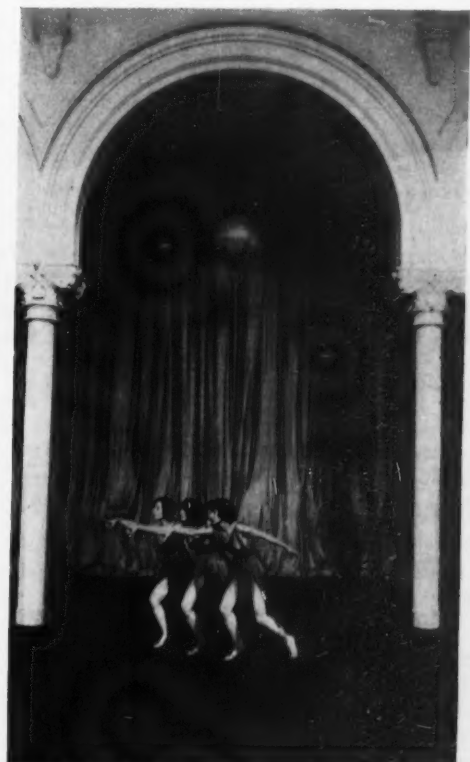


Photo by Maurice Goldberg

## FIRST OF CHICAGO'S MANAGERIAL ANNOUNCEMENTS SHOWS BRILLIANT ARRAY OF STARS FOR WINDY CITY

F. Wight Neumann's Attractions to Include Caruso, Farrar, Godowsky, Gabrilowitsch, Bauer, Kreisler, Rachmaninoff and Many Others—Studios Reopen—Teachers and Students Returning from Vacation—College and Conservatory Notes

Chicago, Ill., September 11, 1920.—F. Wight Neumann, who has returned from his summer vacation, announces a fine list of attractions under his management for the coming season. Mr. Neumann will open his season with Enrico Caruso in concert at Medinah Temple, Sunday afternoon, October 3. Tickets for this concert will be sold at the box office, Kimball Hall, on and after September 20. This appearance of Caruso will be followed by a concert by Geraldine Farrar, Sunday afternoon, October 10, at the Auditorium Theater. Then comes a piano recital by Leopold Godowsky, Sunday afternoon, October 17, at Cohan's Grand Opera House; a song recital by Mae Notron, soprano, Thursday evening, October 14, at Kimball Hall; piano recital by Hazel Harrison, Sunday afternoon, October 17, at Kimball Hall; piano recital by Ossip Gabrilowitsch, Sunday afternoon, October 24, at Kimball Hall; violin recital by Josef Stopak, Tuesday evening, October 26, at Kimball Hall; piano recital by Harold Bauer, Sunday afternoon, October 31, at Kimball Hall; piano recital by Carol Robinson, Thursday evening, November 4, at Kimball Hall; violin recital by Fritz Kreisler, Sunday evening, November 7, at the Auditorium Theater; piano recital by Mae Doelling, Wednesday evening, November 10, at Kimball Hall; piano recital by Cecile De Horvath, Thursday evening, November 11, at Kimball Hall; piano recital by Sergei Rachmaninoff, Sunday afternoon, November 14, at the Auditorium Theater; piano recital by Arthur Frazer, Monday evening, November 15, at Kimball Hall; piano recital by Leo Ornstein, Tuesday evening, November 16, at Kimball Hall; piano recital by Jan Chapiusso, Sunday afternoon, November 21, at Kimball Hall; piano recital by Carolyn Willard, Sunday afternoon, November 28, at Kimball Hall. Other artists under Mr. Neumann's management are Vittorio Arimondi, Mervin Howe, Marie Ruemmel, Rudolph Ganz, Helene Kanders, Marie Meyer Ten Broeck, Otto Meyer, Blanche Goode, Pablo Casals, Theodora Troendle, Stella Roberts, Guiomar Novaes, Silvio Scionti, Anita Renold, Josef Lhevinne, Herbert Butler, Percy Grainger, Henriot Levy and Ignatz Friedman.

May Doelling and Cleveland Bohnet will be heard in joint recital, as will also Bauer and Casals and the trio, Bauer, Casals and Thibaud. The Emmanuel Choir of La Grange, William Ripley Dorr, director (a choir of male voices), will make its first public appearance Sunday afternoon, February 6, at Kimball Hall.

### RUUDOLPH REUTER'S BIG SUMMER CLASS.

The Chicago Musical College master classes, conducted for a six weeks' period succeeding the last regular school year, were attended this summer by an unprecedented number of students. Attracted to the studio of Rudolph Reuter were representatives from the majority of States in the

Union—from South Carolina to Oregon—who kept him busy from morning until evening for six enthusiastic weeks. Many students came from places where Mr. Reuter had appeared in concert during the last season, and his eminently successful recital on July 20 here, as well as his interesting two-piano recital with Edward Collins, gave Chicago's summer students further opportunity of hearing the gifted artist. Among his students who appeared in concert during the summer session were Ralph Ambrose, Cecilia Urban, Aaron Ascher, Wilma Pothoff and Wyoneta Cleveland.

### JEANNETTE DURNO RETURNS.

Jeannette Durno's interesting two months' vacation in the Canadian Northwest—Banff, Lake Louise, Vancouver and Seattle—has come to a close and she has returned to Chicago to resume activities. The prominent pianist will teach this season exclusively at her residence studio, 4140 Lake Park avenue.

### HANS HESS OPENS FALL TERM.

With a rush of applicants for instruction, Hans Hess, the prominent cellist and teacher, reopened his studio in the Fine Arts Building for the fall term. Mr. Hess finds it impossible to devote more than two days a week—Wednesdays and Saturdays—to teaching, his repertory and studies requiring most of his time. Dates for this splendid artist are exceptionally numerous this season and his Eastern manager reports heavy bookings.

### AMERICAN CONSERVATORY'S CATALOG.

The American Conservatory's concise 1920-21 catalog has just reached this office, and contains much of interest to both student and professional musician. A splendid monument to President John J. Hattstaedt's artistic endeavors, the American Conservatory in its thirty-fourth year continues to expand yearly and today stands among the foremost American institutions. President Hattstaedt is one of the few remaining musicians whose activities are closely interwoven with the earlier musical history of Chicago and the West, and is one of the pioneers of Chicago's musical history. He has surrounded himself with a faculty of instructors who are recognized for their teaching ability, and each year witnesses the adding of new names to the list until now there are over ninety teachers. The engagement of artists of international fame as guest teachers has been an event of importance, and the adding of the names of Josef Lhevinne and David Bispham for the special summer course of 1919-20 attracted world wide attention, and pupils flocked in from all parts of the country.

Looking through the catalog, one finds an interesting article on "Chicago as an Art Center"; that for the convenience of resident students several branch schools have been established in various localities of the city—a South Side branch at 1133 East Sixty-third street, and a North Side branch at 4611 Kenmore avenue; that in order to meet the demand for competent artists the conservatory has organized a special department for the rehearsal and production of lyceum and chautauqua companies, where students receive special training along these lines and are assisted in securing hearings from managers in the market for artists; that in order to accommodate students who are otherwise occupied during the day, there have been arranged evening classes; also that Letitia Kempster Barnum has been selected head of the department of dramatic art and expression. Mrs. Barnum is well known here and has long occupied a foremost position as an instructor of expression in all its branches.

Associated with John J. Hattstaedt are Karleton Hack-

ett and Adolf Weidig as vice-presidents, and with Henriot Levy these last two also act as associate directors. John R. Hattstaedt is secretary and assistant manager. The piano faculty contains such well known names as Henriot Levy, Allen Spencer, Cleveland Bohnet and many others; in the vocal department one finds these prominent instructors: Ragna Linne, Karleton Hackett, Marie Sidenius Zendt, Louise Winter, etc.; in the violin department, Adolf Weidig. The organ department is headed by that eminent organist, William Middelschulte.

### LOUISE ST. JOHN WESTERVELT RESUMES DUTIES.

After a pleasant and restful month spent in northern Michigan, Louise St. John Westervelt is back at her duties at the Columbia School, where she commenced teaching again on Monday of this week. A long list of vocal students have enrolled with Miss Westervelt and she contemplates a strenuous season.

### THEODORE HARRISON BEGINS TEACHING AGAIN.

Theodore Harrison begins his teaching at the Lyceum Arts Conservatory on Wednesday, September 15, after a vacation spent in the East. Mr. Harrison's time is in great demand and his teaching schedule for the coming season is rapidly filling. Elwyn Smith, tenor, artist-student of Mr. Harrison, takes his position as head of the vocal department at the University of Kansas, Monday, September 13.

### ARTHUR BURTON REOPENS STUDIO.

Prospects for the coming season look booming for Arthur Burton, who reopened his vocal studio in the Fine Arts Building on Thursday, September 9. Mr. Burton has had a most enjoyable vacation in Wisconsin and has returned looking the picture of health and ambition.

### ANNA IMIG STUDENTS IN DEMAND.

Cleona Quiett and Blanche Hammond, students of Anna Imig, of the Lyceum Arts Conservatory, have been engaged for the coming lyceum season. Miss Hammond goes as soprano in the company of Emily Waterman, who is traveling for the White-Brown Bureau. Miss Quiett will travel with the Freeman Hammond Company, under the management of the Mutual Bureau.

Addison Briscoe, of the Metropolitan Conservatory, has answered a call from the piano department of the Baylor University, Waco, Tex., to teach there all winter. He will then go to France and attend the Paris Conservatory, returning to Chicago in September, 1921.

Lillian T. Johnston, of the Metropolitan Conservatory, has just returned after a refreshing vacation and finds an increase of many pupils and many more enrolling.

### AMERICAN CONSERVATORY NOTES.

Josef Lhevinne, the eminent pianist, who conducted a master piano class at the American Conservatory with such great success, at the close of his engagement was presented with a splendid rifle by his admiring students as a token of their high appreciation. Lhevinne is a passionate sportsman and crack rifle marksman.

The American Conservatory as usual will award twenty-five free scholarships in various departments to talented students of limited means for the coming season. Competitive examinations were held under the personal supervision of John J. Hattstaedt from September 3 to 7.

The children's department of the conservatory, which is conducted under the most modern and progressive methods (Continued on page 40.)

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## OPINIONS OF THE PRESS

### Macbeth Infatuates Asheville Audience

The incursion of Florence Macbeth into the musical festival field has brought her added laurels and stamped her as one of the most versatile artists now before the public. Beginning with Newark, followed by Bowling Green and Macon, her triumphs reached their climax at Asheville, N. C., where the audience was roused to a highest pitch of enthusiasm. The conservatism of Southern people is not easily disturbed, but judging from the reports of the Asheville press, it was on this occasion. The Asheville Times of August 20 commented as follows:

Miss Macbeth's voice is like the tones of the flute with which her favorite numbers are given. Such exactness, such control, such color has seldom if ever been offered from an Asheville stage. If perfection has ever been approximated by the human voice, surely Miss Macbeth may be called a flawless singer. Her notes are the embodiment of purity, her art seemingly matchless. Miss Macbeth had scarce begun the long and trying cadenza at the opening of the "Bell Song," from "Lakme," before she had her audience infatuated with her beautiful voice. The number is regarded as one of the most difficult arias written for the soprano. Miss Macbeth, with her exquisite coloratura, was not only equal to the demands, she was master of the minutest details. Up and down the scales, from low to highest notes, trills, and staccato, she sang along without a tonal blemish. Of course she was encored! Her response was "The Lark," with flute obligato. Here was the opportunity of comparing her voice directly with that of the silver-toned instrument, and the flute, though adeptly handled by an expert, paled against the rich, colorful human voice—the master instrument of them all. In her final appearance Miss Macbeth sang "Thou Charming Bird," from "Pearl of Brazil," by David. Responding to encores, she delighted the audience with "Annie Laurie" and "Comin' Through the Rye." The two latter were with piano accompaniment. Miss Macbeth remembered the chorus and turned toward the seats they occupied on the stage for portions of her encore numbers. Little wonder that Miss Macbeth had been pronounced the foremost American soprano. Critics have compared her favorably with Adelina Patti, Jenny Lind, Mme. Giesi, Etelka Gerster and many others of glorious memory. It will be many a day before Asheville forgets Florence Macbeth, but it is to be hoped that it will not be long before she is again heard from an Asheville stage.

### Valued Opinions of de Horvath as Pianist

Cecile Ayres De Horvath, who will give her next New York recital at Aeolian Hall on October 21, is a pianist who has appeared with tremendous success in this country and abroad and who has won commendation for her artistry from musicians and critics on both sides of the Atlantic. Appended herewith are the opinions of Ossip Gabrilowitsch, with whom Mme. De Horvath studied for four years, and also several foreign critics:

When after having studied with me in Europe she appeared in public, her success fully justified my expectations of her. Her thorough musicianship combined with fine pianistic qualities are sure to win her continued success. . . . Mme. de Horvath is a pianist of great ability and an excellent musician. She has played with great success in New York and through the eastern cities and has also made several successful appearances abroad.—Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra.

She is in possession of a virtuosity which affords her an opportunity of competing with the greatest technicians. But fortunately it is not this brilliant technical facility which lends the greatest interest to her work. She was born with music and for music and whenever she dealt with compositions of poetic conception and great warmth of feeling she revealed her own interesting personality, which understands so intimately what the poet wishes to say and threw her whole soul into her interpretations.—Otto Winter-Hjem, a prominent Scandinavian critic.

She will soon become known throughout the entire musical world. She is at home in every school from Gluck to Liszt.—Critic of the Orhebldet, Christiania.

She will in a very short time have a big name as a pianist.—Critic of the Dagbladet, Christiania.

### Morgana Greeted with Prolonged Applause

According to the Asbury Park Evening Press of August 20, Nina Morgana made a decidedly favorable impression upon her hearers when she appeared in concert in Asbury Park on the evening of August 19. This is what the music critic of that daily had to say about the charming young singer:

When Nina Morgana, the popular soprano of the Metropolitan Opera Company, stepped on the Arcade stage last evening she was greeted with prolonged applause that bespoke the high esteem in which she is held and evidenced her popularity with the music loving public here. Graceful and attractive in every way the charming little singer won the hearts of her listeners, who could hardly refrain from applause long before she had finished her first number, "Una Voce Poco Fa," from "The Barber of Seville." If anything, her tones are stronger than when heard last summer and her trills are like a flute in their sweetness and clarity. Again and again she was recalled, responding frequently with several classics.

Last evening's audience was the largest of the season for the grand opera concerts and was by far the most enthusiastic.

### More Praise for Elsie DeNoe Boyce

Since June 24 Elsie DeNoe Boyce has been giving piano recitals at Lake Minnewaska and Lake Mohonk. Jennie Bullard Waterbury, the former Paris correspondent for the Boston Post, one of the attendants at these events, has this to say in praise of the pianist:

Mme. De Noe Boyce is adding new lustre to the art of real music by way of her recitals at Lake Minnewaska and Lake Mohonk Mountain Houses during the present summer. A pupil of Letchetysky of Vienna and possessed of talent qualified to extend her horizon as well as that of her pupils indefinitely, Mme. Boyce has but to continue as she has begun to become one of America's foremost artists.

### A "Near the Northpole" Recital

Ask any child where Ketchikan is and you will receive the prompt reply, "In Alaska." At least Marie Sidenius Zendt, Chicago's well-known soprano, knew of its existence and apparently had a good hunch as to the musical taste of these people. Arville Belstad, the pianist, shared honors with Miss Zendt in a well selected program consisting of compositions by MacDowell, Chopin, Scott, Liszt, etc.

Among the songs rendered by Marie Zendt appeared "Love's Admonition," by W. Rhys-Herbert, a recent novelty introduced to New York and Boston audiences by no less an artist than Theo Karle himself.

### Walter Anderson Engages Office Manager

Walter Anderson announces that he has engaged Kenneth Brown as his secretary and office manager. Mr. Anderson is planning a booking tour through the West and South for the latter part of this month.

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**ACROSS THE COUNTRY**

Atlantic City, N. J., August 30, 1920.—Granting the summer is on the wane, the series of Sunday evening symphony programs being presented by J. W. F. Leman, seems to hold its own in both attendance and enthusiasm. On Sunday evening, August 22, Betsy Lane Shepherd, soprano; Fred Patton, bass-baritone, and Ruth Nathanson, pianist, were the soloists. Miss Shepherd was heard to advantage in arias by Massenet and Gounod and with Mr. Patton gave the duet from Verdi's "Il Trovatore." Mr. Patton sang the ever popular prologue from "Pagliacci." Both artists were compelled to give encores. Conductor Leman chose as the orchestral offerings, numbers by Rimsky-Korsakoff, Dvorák, Weber, Wagner and Verdi, and closed with Bohm's "Introduction and Tarantella."

Last evening the program opened with the "Phedre" overture which was given a stirring greeting. By request Mr. Leman repeated his excellent reading of Tchaikovsky's fourth symphony, postponing "The Surprise" symphony by Haydn for a future concert. A new pianist was introduced in Maurice Katzasovski, a young Russian. His playing of the Grieg A minor concerto was excellent. Miss Shepherd and Mr. Patton repeated their success of the week previous, Miss Shepherd singing the aria from Gounod's "The Queen of Sheba," and Mr. Patton choosing to be heard in "The Vulcan's Song," from "Philemon et Baucis" and "Le Tambour Major," by Thomas. Both artists graciously added encores and were heard with delightful effect in the duet from "Rigoletto." One of the features of the program was the cello trio composed of Messrs. Pleier, Franzosa and Calla, which played the "Lamentosa," by Gabriel; "Marie and Passetied," by Gillet, with orchestral accompaniment. The program closed with a brilliant reading of the Rachmaninoff prelude in G minor and Wagner's "Ride of the Valkyries."

The Sunday night concert at the Ambassador Hotel opened with the overture to "The Bohemian Girl." Henri J. Van Praag, violinist, was the soloist, playing Svendsen's "Romance," Bridge's "Serenade" and "Andante Religioso," by Collard.

Under the auspices of the Matinee Musical Club of Philadelphia, Mrs. Edwin B. Garrigues, president, the musical bridge whist party was given in the Belvedere room of the Hotel Traymore. Assisting Mrs. Garrigues were Mrs. George F. Edmonds, Mrs. Henry L. McCloy and Mrs. B. F. Marshall.

Members of the Crescendo Club, including Mrs. Cuthbert, violinist; Anna Barbash, soprano; Ida Taylor Bolte, contralto, and Shill Hemphill, pianist, aided in the incidental music of Helen Hunt Jackson's "Romona."

Mr. and Mrs. Joseph R. Ritter entertained at a musicale recently, assisted by members of the Leman Symphony Orchestra. On the program were Eric Evans, piccolo; John Richardson, violin; Cecil Richardson, pianist; Nora Lucia Ritter, soprano; Leo McCroy, baritone, and Francis Kelly, tenor.

Bethel, Me., August 27, 1920.—A thoroughly delightful concert was given Tuesday, August 24, at the Odeon Hall by Helen Yorke, soprano, assisted by Marion E. Haskell, violinist; Marion Simms and Ruth Cummings, accompanists. From her first number—"Caro Nome," from Verdi's "Rigoletto"—Miss Yorke held the delightful interest of her audience, which waxed more and more enthusiastic with each new display of her consummate art. Two Vanderpool numbers made a special hit. They were "That Night" and "Ma Little Sunflower." Silbert's "O Little Songs" likewise proved its popularity. After this group, she gave Mana-Zucca's "The Big Brown Bear," which brought forth gales of laughter. "Una voce poco fa," from Rossini's "The Barber of Seville," called forth an encore, Miss Yorke graciously adding "By the Waters of Minnetonka" (Lieurance). Gartlan's "Lilac Tree" served as a delightful encore after a group of songs by German, Rimsky-Korsakoff and Seiler. Her final group included numbers by Sibella, Gambardella, Tosti, and concluded with the "Voci di Primavera" of Strauss. Her enthusiastic audience recalled her again and again until she gave Curran's "Flirtation." Miss Simms, as accompanist for Miss Yorke, deserves a special word of commendation.

Miss Haskell opened the program with the first movement of the De Beriot concerto No. 7, op. 76, and also contributed two groups by Schubert, Rehfeld, Bach-Kreisler and Sarasate. Her accompaniments were well played by Miss Cummings.

Boston, Mass.—(See letter on another page.)

Canton, Ohio, August 30, 1920.—Members of the People's Musical Chorus committee of the Y. M. C. A. have announced that the San Carlo Opera Company, on its appearance here October 22, will sing Verdi's "Aida." An additional artist was also announced—Elsa Foerster, of New York, an American soprano who recently made her Canton debut with the All-American Quartet, which will give its concert on January 20.

The Citizens' Band gave an open air concert August 29 at Waterworks Park, and the Grand Army Band was heard at the same time at McKinley Park.

Lula G. Miller left today for Cincinnati, where she will begin her studies with Professor Gudenian at the Cincinnati Conservatory of Music. Miss Miller has been studying with Prof. Henri Weller, of Canton, and has had charge of the music at the First Presbyterian Church.

Charleston, S. C., August 27, 1920.—Maud W. Gibbon, the energetic manager of the Charleston Musical Society, has added to her activities by entering the local field as an independent manager and will present the Isadora Duncan Dancers and Beryl Rubinstein in the Academy of Music, November 9. Miss Gibbon will also present Giulio Crimi, tenor of the Metropolitan Opera Company, on the evening of November 19, under the auspices of the Arion Society.

Hester Finger, one of the well known pianists of the city, has returned from a successful summer term in New York with Leslie Hodgson and Francis Moore, and will resume her classes September 1.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio, September 1, 1920.—Grace G. Gardner, vocal teacher, will open her new studios in the Burnet

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House September 7. Miss Gardner spent part of her vacation at her home in Hillsboro, Ohio, where she prepared the manuscript for some new songs.

**Kansas City, Mo., August 28, 1920.**—One of the most popular amusement successes of the summer has been the series of band concerts given under the direction of Dr. E. M. Hiner. These concerts have attracted many thousands and the pleasure they have provided has been inestimable. A recent program included the overture to "Tannhäuser," the Paderewski minuet, selections from Meyerbeer's "Les Huguenots," and the entr'acte et valse from "Coppelia" (Delibes).

**San Francisco, Cal.**—(See "Music on the Pacific Slope.")

### THE PSYCHOLOGY OF CLOTHES

**Grace Wood Jess, the Concert Artist, Believes that Costumes Are an Important Factor in an Artist's Success**

Grace Wood Jess, who confines her concert work exclusively to the singing of folk songs, has done a vast amount of research work to enable her to offer her widely varied and historically correct programs, but she declares that she believes her success is due not alone to her study,

when I change my costume, it is as though I had changed my personality—as though for the moment I really became the vital being of the song.

"I think it was the immortal Dusé who once disappointed a great audience, in which royalty was present, because her wardrobe, which she wore as Francesca, had been lost in transit. Her managers implored her to appear in make-shift costume, but Dusé declared that she would be an utter failure—afraid, self-conscious, that she could not be Francesca unless she had Francesca's clothes. And in my own humbler way I can say that when I sing my songs in ordinary costume, I am only a singer giving a concert, but when I slip on the garment that belongs to the song, then I am the singer possessing the soul of the song."

With the varied repertory with which Grace Wood Jess will charm her hearers this coming season, she will use some songs never presented before, and her summer has been fully occupied in the study of them and in designing appropriate costumes for these historical numbers which will be such a splendid medium for her dramatic powers, differing so widely from anything she has yet given. R.

### National Symphony to Play at Ellis Island

As part of the welcome of the "Land of the Free" to the thousands of immigrants who are entering it by way of New York, the National Symphony Orchestra will give a concert on Ellis Island on Sunday afternoon, September 19, for those who are there at that time. From 2,000 to 7,000 immigrants are on the island every Sunday awaiting permission to enter the country. Artur Bodanzky, conductor of the orchestra, will direct the concert and there will be two soloists—both American—Marguerite Namara, soprano, and Francis Macmillen, violinist.

This concert is part of the scheme of Frederick A. Wallace, Deputy Commissioner of Immigration, to make immigrants realize that this is the land of opportunity which they believed it was when they started for it, and that it is glad to have them come here. He has had other concerts given for their entertainment and in other ways is doing all pos-

sible to make their first impressions of America pleasant instead of repellant and disagreeable.

### Claussen and Hand Applauded by 8,000

Julia Claussen, soprano of the Metropolitan Opera Company, and John Hand, popular American tenor of New York, in their appearances at the Greek Theater, Berkeley, Cal., August 26 and 28, in the opera "Samson and Delilah," scored great success before 8,000 people. Paul Steindorff, head of the music department at California University, sent a telegram to John Russon, manager for Mr. Hand, in which he said that wonderful things can be expected from this rising young artist, for he made a splendid impression as singer and actor.

### Turnbull Works Heard at Bar Harbor

Several works from the pen of Edwin Litchfield Turnbull appeared on the program presented by the Boston Symphony Players (Arthur Brooke, conductor), at the Casino, Bar Harbor, Me., on Friday evening, August 27. These included his "Lanier's Flute Melody" and "Twilight," as well as his orchestration of Paderewski's melody, op. 8.

### Mayer Resigns Symphony Management

Daniel Mayer announces that he has resigned as manager of the Russian Symphony Orchestra, the tours of which he has directed during the past two seasons.

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Photograph by Hartsook

GRACE WOOD JESS

In one of her quaint, old fashioned costumes.

her voice and her training, but that a very important factor has been her costumes. Grace Wood Jess is a strong believer in the psychology of clothes, and in a recent interview she revealed a few interesting glimpses in "dressing" her songs.

"It is almost impossible for me to sing a folk song when clad in the ordinary garments of modern wear," she declared earnestly. "I can go through the outlines of it, to be sure, but I feel no power of visualization, nor do I get from my audiences that quick response and understanding that are always such a delight and inspiration to a singer."

"There was a time when the idea that clothes had a personality of their own, inspiring different moods, seemed to me affected and absurd, but experience has taught me otherwise. Now this gown"—showing me a voluminous creation of the 60's—"proved a wonderful means of inspiration. It was worn by Mrs. Abraham Lincoln in the White House. Isn't it a quaint and lovely thing?" Just to look at it made one think of a candlelight drawing room of Civil War times, where a gracious lady might sit and ease her heart by singing the sweet old ballads of those troublesome days.

"When I first put it on, I tried the old songs—'Maryland, My Maryland,' 'Love's Old Sweet Song'—but somehow they didn't fit, they didn't belong," she continued. "I was utterly disappointed and surprised. I sat silent at the piano for a little while and just let myself go; held myself in a receptive mood. And then my mind began to hear the old plantation melodies that are the true American folk songs; the plaintive croonings of the black people for whom Lincoln gave his life. I tried them tentatively—'Swing Low, Sweet Chariot,' 'Nobody Knows de Trouble I See'—all of those haunting fragments of song that I had heard from childhood. They had been my nursery songs, I had grown up with them, and yet, never until I sang them in that quaint old gown did I ever have real understanding and insight into their true meaning. And that is what I mean when I say that I use costumes for creating atmosphere, for conveying to my audience the things that the songs suggest to me. For folk songs require a setting all their own. They are lyric in the true sense, the cry of the human heart, the expression of an emotion. It is they that suggest the elemental heart of a nation, and one must visualize them so that not only does the listener hear the song, but also sees the background in which that song has been created."

"Perhaps it is a deserted little mother in the gloomy Steppes of Russia, perhaps a Bacchante amid the purple grapes of the sunny Tuscan hills, perhaps a gracious lady in a dignified chateau of southern France, perhaps a peasant girl singing of her lover in the gnarled apple orchards of Brittany—but for every one I use a dress in keeping, and

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#### WANTS TO KNOW.

"I would like to know what Eugenie Bronskaya and Jeanne Gerville-Reache are doing at present and where they are living?"  
According to latest advices, Mme. Bronskaya is at the State (formerly Imperial) Theater in Petrograd. Mme. Gerville-Reache died some years ago.

#### GALLI-CURCI'S HISTORY.

"Can you tell me the history of Galli-Curci's life?"  
The history of Galli-Curci, as given in the musical dictionaries, is that she was born at Milan, November 18, 1889. Intending to become a pianist, she studied at the Milan Conservatory under Appiani, and won the first prize and diploma in 1903. While she claims never to have studied singing with any teacher, she acknowledges her indebtedness to Mascagni and William Thorne for valuable advice and suggestions. Her debut was made as Gilda at the Costanzi in Rome, 1909. She sang in other parts of Italy during that year; in 1910 made a tour of South America; 1911 again in Italy; 1912 second tour in South America; 1913 again in Italy; and in 1914 sang much in Europe. In 1915 she was at Madrid, Colon, Buenos Aires, Havana, and made a tour of Brazil, and in November, 1916, appeared with the Chicago Opera Association, since which time she has sung in the United States.

#### ADENOIDS.

"Do you know whether the removal of adenoids would in any way improve or detract from one's singing?"  
It is said that the operation of removing adenoids would, if anything, improve the quality of the singing voice.

#### ILLUMINATED MSS.

"Could you tell me where I could obtain illuminated Mss.—imitations, of course—that I could show a class? Do you know if there is any book that contains them?"  
The Information Bureau has been unable to find any book containing reproductions of illuminated manuscripts. None of the leading book publishers called upon had ever heard of one.

#### PIANO LESSONS.

"Could you tell me if there is any one who would be willing to give piano lessons to a working man who can only afford to pay one dollar a lesson? I want to study music so much that it really interferes with my work, and I should be grateful to you for any advice you could give me."

The delay in answering the above inquiry was caused by the necessity of calling upon several people for advice in the matter. As it is the holiday season, many teachers are out of town. It seems as if the best policy for you would be to get in connection with some of the Settlement schools. There is one, "The East Side Music School," 540 East Seventy-sixth street, this city, where you can find out further details.

A letter sent to your address has been returned saying you are not there and have left no address.

#### MOZART'S OPERAS.

"My subject for a paper to be read before our club in the coming season is on the operas of Mozart. Could you give me any information about them? I am away in the country where I cannot get books of reference, but would like to have my paper ready. If you will kindly give me some information in this matter, it will be greatly appreciated by one of your subscribers."

Mozart's first opera, "La Finta Semplice," was written when he was only twelve years old, but it was not performed, as intended, in Vienna, for which it was written, but at Salzburg, in 1799. "Bastien and Bastienne," although written afterward, was performed first, in 1768, at a private theater in Vienna. In 1770 he wrote "Mitridate, Re di Ponto." The year 1775 was a busy one, for he wrote three operas in that year—"Lucio Silla" for Milan, "La Finta Giardiniera" for Munich, and "Il Re Pastore" for Salzburg.

Mozart's visit to Paris in 1778 enabled him to hear all the operas of Gluck and Gretry, as well as those of the Italian composers, whose best works were written for the French stage. He studied the scores and orchestrations carefully, his later work showing how much he benefited by his association with other musicians.

After his return to Germany the first work he produced was "Idomeneo." This was performed at Munich, January 29, 1781. His next work, "Die Entführung aus dem Serail," was written at the special command of Emperor Joseph II, produced July 13, 1782. In 1786 he wrote the music to a "foolish little one act comedy." It was also in 1786 that he wrote "The Marriage of Figaro," the libretto being an adaptation of Beaumarchais' comedy, "The Marriage of Figaro." "Don Giovanni," which was written in the next year, was heard at Prague October 29, 1787. "Così fan tutte" was produced at Vienna in January, 1790. "La Clemenza di Tito," hastily written when he was ill, and produced at Prague September 6, 1791, met with a cold reception. "The Magic Flute," which was the last work he produced, September 30, 1791, was written before "La Clemenza di Tito." This performance was only about three months before his death.

#### Estelle Leask Dedicates Poem to Teacher

Estelle Leask, who has studied singing for the last four years with Elizabeth K. Patterson, of New York, has written and dedicated a poem to her teacher. A number of Miss Leask's poems have been set to music; perhaps the best known is "Irish Weather," the music by Margaret Hoberg, which is also dedicated to Miss Patterson. The aforementioned poem follows:

#### THE SINGERS

I heard a bird sing in the greenwood—  
How joyful the wild, sweet song—  
He roamed the forest free as the wind  
That wafted his notes along.  
Another, his home a wicker cage  
That hung at the cottage door,  
Sang sweeter songs than the forest bird  
In the woods across the moor.  
Oh, you who can sing in bondage,  
You have in your melody  
A deeper note of meaning  
Than the songs of the careless free.  
They sing for joy unknowing,  
But you sing for sadness, too;  
The wings that beat the prison bars  
May never soar in the blue.  
The happy heart unheeding  
May sing for the fullness of life,  
But we love his song and listen  
Who sing in sorrow or strife.  
We would all be free as the wild bird,  
And sing as never before,  
Could we sing at all if life brought us  
A cage at the cottage door?

#### Sharlow to Sing Nedda in St. Paul

Myrna Sharlow has been engaged as guest artist with the Chicago Opera Association for an appearance in "Pagliacci" on October 29 at St. Paul, Minn. Due to Miss Sharlow's exceptionally busy season in concert work, her managers have decided to devote the season to concerts with the exception of a few guest performances with the Chicago company.



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## REVIEWS AND NEW MUSIC

## BOOKS

OLIVER DITSON CO., BOSTON,  
NEW YORK & CHICAGO"Public School Orchestras and Bands," by Glenn H. Woods,  
A. A. G. O.

"A. A. G. O." stands for "Associate American Guild of Organists," and is a guarantee that the author of this book is a musician of attainment. He is in fact director of music in the public schools of Oakland, California, just across the bay from San Francisco. He sets out by giving a few opinions on music, by President emeritus Charles W. Elliot, of Harvard University; Thomas A. Edison, Professor Ernest Carroll Moore and others. The importance of instrumental instruction is noted, for the author believes that no school is complete without a course devoted to the study of music, and especially of orchestra and band instruments. The delusion of foreign training is dwelt on, and recognition of our own ability demanded. Foreign born teachers should be welcomed; yes, but our own folk must become musical by studying instrumental and vocal music, beginning with the grade schools. To secure the best results, the teachers in schools should be able to play some instrument, preferably the violin. Through this the key to all music is open. Knowledge of one instrument of each group is necessary to any teacher of music in public schools. The plan of such teaching is followed in the public schools of Oakland, twelve such teachers being employed. "How to Organize an Instrumental Section" is told in practical fashion, and the folios needed for the beginning of band playing are named. Co-operation of the superintendent of schools is highly essential, and the author says the great majority are always open to such suggestions. The teacher of instrumental music must give a demonstration of the value of music to make it a success. A good music department is one of the best assets in any school system. Pictures of half-size and full-size violins, of the viola, cello, double bass, high-pitch (Meyer system) and Boehm low-pitch flutes, clarinets, cornets, horn, mellophone, slide trombone, E-flat tuba, the "traps" (including bass and snare drums), triangle, bells, tambourine, castinets, all appear in due order, with boy and girl-player in each case; and a technical high school orchestra is shown "in full blast," fifty-four players being pictured. Class instruction is dwelt upon, individual instruction also, orchestral ensemble, and a suggested balance of parts for an orchestra is printed. The chapter on substitution of instruments is well put. Instruction in high schools, which includes the more difficult instruments, such as oboe, bassoon, French horn, etc., credits for work in the study of music, string quartets, harmony and arranging for band and orchestra; and finally, the effect of free instruction upon the private teacher, are given consideration by one who knows whereof he writes, for he has "been through the mill." The use of the saxophone, trombones, tuba, piccolo, clarinets, etc., and the care of instruments is shown. A high school band in full uniform is pictured, also a saxophone quartet. "The Community Orchestra," and its success as evidenced in Oakland are told in vivid fashion. He asks "when will America become a musical nation?" His answer is "not until an established plan for wholesale education in music is established in the schools of the country, the shortest and quickest avenue of approach to the parents and the public at large." The chapter on "Conducting" is highly interesting, showing the various beats, charts giving every detail of the proper motion of the baton. "Suggestions about rehearsals" and "How to drill" are well written. Suggestions as to tuning, a tuning-chart of a band, the seating plans for orchestras and bands (from ten to eighty performers), how to assemble an orchestra score, transposition, how the various instruments sound (with relation to pitch) and a summary, with list of music for a full band, is given. A "library plan," "inventory slips" and "markers for music folders" close the booklet of 200 pages.

## MUSIC

G. SCHIRMER, NEW YORK &amp; BOSTON

Nocturne, for Voice, with Violin and Cello Obligati, and  
Accompaniment of Piano, by John Prindle Scott

The sacred and secular songs by John Prindle Scott are becoming well known through their intrinsic merit. For example, "Repent Ye" is worthy of Dudley Buck at his best. Instrumental music of his is rarer, yet the writer recalls "Two Irish Sketches" as genuine Hibernian music of exceedingly rich type. A medium voice is required to sing this nocturne, the range being from low B to high E, with F sharp optional. The work is exceedingly melodious throughout, being built on a theme of four measures, announced by the cello, repeated by the violin, and sung by the voice in sequence. It is easy to sing and play, sounding well, the instruments blending splendidly with each other and with the voice; there are eighteen pages.

A Book of Homely Songs, by Rupert Hughes

Rupert Hughes is best known as a story and play writer, having succeeded by reason of a gift of originality and ability to express novel ideas. Originally from Iowa, he has made a name for himself in literary lines, and frequently appears as a composer. This cycle of five songs has the sub-divisions "The Son," "Gone," "The Roustabout," "The Fog-horn" and "Amy Wentworth," and shows a gift of melody and harmony most rare. If he can himself play the accompaniments he has written, then Mr. Hughes must be a first class pianist. The poems are by Ridgely Torrence, Carl Sandburg, Berton Braley and J. G. Whittier, and are as original as the music, which is saying a good deal. The cycle is preceded by "The Mother-Tribute," a one page song, text by Rabindranath Tagore. It is from Gitanjali, No. 83, and reads:

'Mother, I shall weave a chain of pearls for thy neck  
With my tears of sorrow.  
The stars have wrought their anklets of light to deck thy feet,  
But mine will hang upon thy breast.  
Wealth and fame came from thee, and it is for thee to give  
Or hold them. But this my sorrow is absolutely my own,  
and when I bring it to thee as my offering,  
Thou rewardest me with thy grace.'—Tagore.

Many amazing things occur in the set of songs; almost utter disregard of key relation, of modulation, the voice singing tones entirely foreign to the accompanying chord, dissonances as sought and found by Ornstein, Stravinsky and Karg-Elert; all this occurs, and lends strange flavor to the music. On page two, next to the last measure, occurs a chord of seven notes for the right hand, perfectly feasible to play, the thumb and little finger each playing two notes. Perhaps the most interesting of them all is Carl

Sandburg's "Gone," with the sub-title, "Chick Lorimer," a novelistic name which somehow seems to go back in the memory. It reads:  
"Everybody loved Chick Lorimer in our town far off;  
Everybody loved her.

So we all love a wild girl keeping a hold on a dream she wants.  
Nobody knows now where Chick Lorimer went,  
Nobody knows why she packed her trunk,  
A few old things, and is gone.  
"Gone with her little chin thrust ahead of her,  
And her soft hair blowing careless from under a white hat.  
Dancing, singing, laughing, passionate lover.  
Were there ten men, or a hundred, hunting Chick?  
Were there five men or fifty with aching hearts?

Everybody loved Chick Lorimer,  
Nobody knows where she's gone."

There is a reiterated figure of chords in the piano part, a freely entering suspension which duly resolves, and later sustained half-note chords, the song moving on faster, and ending with the original as it began. "The Roustabout" is the song of the dock laborer, who groans "Never no rest, never no sleep! Say, it would make any Chinaman weep; pull out o' dock, lie down and snooze, land in another, and no time to lose." All this is set to highly original music, with sixteenth notes in the accompaniment and triplets in the vocal part; so don't try to play and sing it both. "The Fog-Horn" prelude has curious seventh chords, with double grace notes deep in the bass, an obvious imitation of the foghorn. The feature of "Amy Wentworth" is the scale passage of the accompaniment, in groups of ten notes. It is a pretty waltz, and acquaintance with the songs will show about the extreme of modern vocal music by an American. Range, A below clef to F, top line.

## Mrs. Boice Vacations Between Lessons

Mrs. Henry Smock Boice is spending some of her time on Long Island with a pupil from the Boice studios, Elsie Raymond, who has a cottage at Bayport. "It is lovely here," writes Mrs. Boice, "and the fine roads, estates and lakes make automobilizing ideal." The studios have been open all season so that both Mrs. and Miss Boice have been obliged to take their vacations between lessons. A number of pupils from North Dakota, Kansas, and other distant points, have been enrolled for the new season, as well as students from Flatbush, Brooklyn, New Jersey and New York.

Marie Nicholson, another Boice pupil, who holds a fine position as soprano soloist in a New Rochelle church, has

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## Dorothy Jardon and Her Music Score

When Dorothy Jardon opened in the new musical comedy "The Broadway Brevities of 1920," at Atlantic City, besides scoring a personal success, the several numbers of the show which she wrote stood out as being among the most effective. "My Only One," a delightful waltz song, and "In Cherry Blossom Time With You," were among these, and her "Shoe Shop" number as rendered by the entire chorus also met with equal favor. After a run of three weeks in Philadelphia, the new musical review will open in New York, where it is expected it will have a notable season.

## Clarie Gillespie Sings at Blue Point

On August 29, Claire Gillespie sang at a concert given at Blue Point, L. I. The Sunday previous she also appeared at a concert given at the Catholic Church of Avon, N. J. Miss Gillespie has been doing considerable work in and about New York and she always meets with the success she merits.

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## "FILMS MUST BE ARTISTICALLY INTRODUCED"

Hugo Riesenfeld Discusses the Modern Presentation of Photoplays—The Success of "Humoresque" and "The Right to Love"

"A feature film must be introduced, and it must be introduced artistically, if its beauties are to be appreciated by an audience," declared Hugo Riesenfeld in discussing modern presentation of photoplays. "It is too much to expect the auditor to step from Broadway right into the Middle Ages or to the Orient; he must be led into it—he must be brought into harmony with the atmosphere of the photo drama before he can grasp all the nuances of the story."

Mr. Riesenfeld, as director of three of Broadway's five biggest photoplay palaces, the Rialto, Rivoli and Criterion theaters, can speak with authority on the subject. He, probably more than any other man, is responsible for the artistic blending of music, dance and motion pictures, inasmuch as he has not only an intimate knowledge of the cinema art but is also noted as a composer, conductor and musician. He was the conductor of the orchestra at the Rialto when that theater created so great a success on its opening night, and he has remained at the conductor's stand for the overtures ever since, making that one of the many duties which fill his busy day.

AT THE MANHATTAN OPERA HOUSE.

He was concertmaster of the Manhattan Opera House Orchestra when that great institution was directed by the late Oscar Hammerstein, and on the day when Mr. Riesenfeld deserted the grand opera orchestra the motion pictures gained a brilliant leader and good music did not lose an artistic protagonist. In fact, Mr. Riesenfeld has, through his orchestras, created even a greater love for good music in that every one of his programs includes at least one of the world's great compositions. But to return to films—

"Just as an opera has an overture to give the audience a foretaste of the action of the play and stimulates the necessary atmosphere, so a photoplay must have an introductory program to reflect the locale, the period or certain definite characteristics," Mr. Riesenfeld pointed out. "There is this difference, however. There is a certain continuity about opera—the changes in theme and the climaxes, it is true—but one central idea dominates the entire production. A sameness in a photoplay program would be almost fatal. Motion picture audiences demand the best there is, but they also demand variety. This apparent paradox makes the photoplay exhibitor's problems the more difficult in that it demands a unity with variety."

### EXHIBITOR'S TEST.

The art of the exhibitor is put to the test in creating the introductory atmosphere to a photodrama. Mr. Riesenfeld pointed out, in that he must not only gather a series of correlated musical numbers, scenic pictures and dance numbers, but he must harmonize the seemingly diversified fragments into harmonious continuity without nullifying the distinct characteristics of each.

A study of Mr. Riesenfeld's program for "Humoresque," which startled Broadway by its humanity and beauty, gives a fair idea of what the noted director called a "unified program." The program opened with a musical number played by the orchestra. When the picture was shown at the Criterion Mr. Riesenfeld selected Dvorák's "Humoresque" as the overture for the reason that that famous composition was ideal for the intimate orchestra at the little playhouse. Yet, when the photodrama was moved to the Rivoli Theater, Goldmark's "Sakuntala" overture was played by the Rivoli musicians because it lent itself better to the larger group. And, when "Humoresque" moved to the Rialto, the ballet music from Goldmark's "Queen of Sheba" was chosen as the overture, a composition which had the Oriental atmosphere, yet was different from that played at the Rivoli. The reason for the change of over-

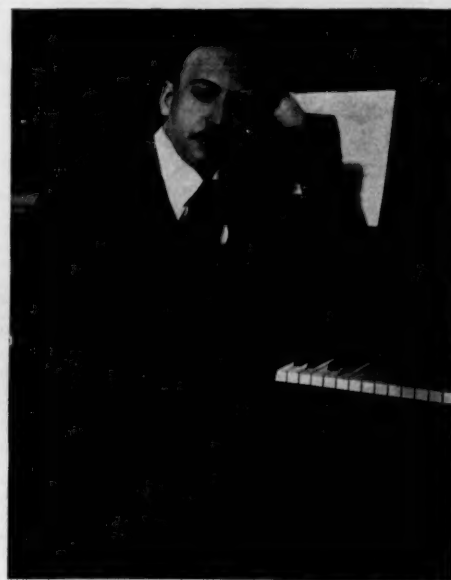


Photo by Press Illustrating Service.

HUGO RIESENFELD.

Director of the Rialto, Rivoli and Criterion Theaters.

ture was that Mr. Riesenfeld knew that many who had seen the Rivoli presentation would also go to the Rialto and he wished to give variety without marring the program.

### "HUMORESQUE" MUSIC.

To return again to the Criterion presentation of "Humoresque." Following the overture came scenes from the Holy Land, giving glimpses of Jerusalem and Palestine and the famous Wailing Wall to which Jews travel from all parts of the world. Then followed Josiah Zuro's masterful stage creation, "Through the Ages," based upon the famous Hebrew chant, "Eli, Eli." Pilgrims and patriarchs sang the harmonies reflecting the ancient chant, stirring the latent emotions to a realization of a people's hope and faith. Emanuel List, basso profundo, and Jean Booth, contralto, were the soloists. The Criterion chorus made a colorful and musical background. At this point the Broadwayite had been steeped in just enough Hebrew lore to have the necessary mental atmosphere to give him the fullest appreciation of the peculiar characteristics of the Fannie Hurst film story with its Ghetto locale.

An even more perfect "unified program" is that which Mr. Riesenfeld created for the presentation of "The Right to Love," the George Fitzmaurice special production at the Criterion Theater. The art of blending color, motion, music and pictures into a harmonious yet varied continuity was never so graphically exemplified as in the present presentation. The various acts are so gracefully blended as to leave no marks of division until after the finale of "The Right to Love," when a Paramount-Mack Sennett comedy, "Don't Weaken," is flashed upon the screen to break the Oriental atmosphere and bring the auditor back to lively New York. The introduction of the comedy is deliberate and afirethought and not due to any lack of material to fill out a full Oriental program. The program opens with Cesar Cui's "Orientale," played by the Criterion Orchestra under the direction of Victor Wagner and Gaston Dubois. The curtain is up and behind the soft folds of tinted and transparent hangings, Oriental figures are faintly discernible while soft voices chant the haunting melody of the land of the crescent. A sense of mysticism and veiled faces is created by the elusive musical prelude when, through the most charming blending, the auditor is taken on a tour of Constantinople and the Bosphorus. Mosques and minarets, busy streets and picturesque natives flash across the screen, and finally interest is centered upon one minaret where a holy man is calling the faithful to prayer. From the recesses of the hangings a baritone voice sings out his prayerful call and the picture has been replaced by the singer swaying on the gallery of the minaret. At his feet lies a garden bathed in the soft light of dawn and, as the stage lightens more, a colorful stage number is revealed. The next number of the program, entitled "In a Seraglio," has been begun before the audience is fully aware that living artists have taken the place of pictures.

A giant Nubian slave rises and languorously swings open the gates which hang almost over the footlights. The stage is covered with sleeping dancers; at the rear sits a harpist, and at her feet droops a singer. The queen of the seraglio enters and circles about the sleeping figures, languidly awaiting the morning's amusements in her little court. The girl sings her minor melody, when suddenly a grotesque figure, which has been writhing on the ground, springs to his feet and dances a mad gnome-like prance. His ecstatic tramping is interrupted by the entrance of a dervish who, swinging a deep toned shawl, breaks into the spectacular and weird Mohammedan dance while his girl slave twists and turns at his feet. After a brief period of motion, the dervish falls exhausted across the slave girl, and the prayer call brings the festivities to an end.

The stage darkens as the dancers creep from view and the stage play centers again upon the singing holy man upon his little minaret gallery calling the faithful to the mosque

(Continued on page 39.)

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## MAY PETERSON ON THE COAST OF MAINE

### Interviews Old Salts and Fishermen

The sea doesn't seethe as it used to seethe. The wind doesn't blow as it used to blow. And the sailors of today are a petted, pampered lot, as different from the hardy mariners of sixty years ago as a nutmeg is from tobacco. That was the verdict of old seamen when interviewed by May Peterson, of the Metropolitan Opera Company and concert star, who has been spending some of her summer vacation along the coast of Maine. Many of these old seamen are now treading the lawns of their homes instead of the main deck, and they liked nothing better than an opportunity of entertaining the charming prima donna with many interesting tales of adventure on the high seas in the good old days.

The conversation naturally drifted to the recent international yacht races and Miss Peterson asked one of the old salts what he thought of modern yacht racing. With a snap in his eye he replied:

"The races this year were a disgrace to sailors. But then these ain't like the good old days. Nowadays, sailors are petted and pampered! They ain't got the git up and go to 'em like we had sixty years ago. But we don't want any more of these yachting parties. Give us a real race with real boats and a spanking breeze and let the best boat win. Let the fishermen sail the boats for they know how to turn the trick."

Miss Peterson then asked another old seaman, who had a beard that would make a topsail, what he thought of present working conditions for sailors.

"Eight-hour day in port," he replied with a laugh. "Why I've often worked eighteen to twenty-four hours in port. When we had a cargo to get aboard we used to start when it got light and work until you couldn't see to tell a mast from a mastif. There wasn't any government requirements as to food when I went to sea in 1856. We used to have salt pork four times a week and salt beef three times a week. Vary the diet? Oh, yes, we'd change off and have salt beef four times and salt pork three. Then there would be potato hash and cracked hash. We'd have potatoes as long as they'd last, which often wasn't very long. There was no way to keep fresh meat or vegetables, and canned goods weren't used much in those days. For dessert we'd have boiled duff, a kind of bread pudding. Sugar was unknown except for the captain and the mates."

"Talk about the sanitary rules laid down! If one of our sailors wanted to bathe he would have to do it in a deck tub. Sometimes he'd go a month without washing his face or hands, and it didn't seem to hurt him any. I went to work as a cabin boy at nine dollars a month. I was over seventeen and a boy of that age today would get from



MAY PETERSON—ON DRY LAND  
Although Miss Peterson spent much of her time on the water, sailing and very frequently jumping right into it for a swim, she did spend considerable time on terra firma. Here she is seen reading the dear, old Musical Courier, tossing the hay on the wagon, resting a bit, and back from a tramp.



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fifty dollars to sixty dollars. An able seaman was then paid thirteen dollars and a captain from one hundred to one hundred and twenty-five a month, and they sometimes shipped out for as little as seventy-five dollars."

Miss Peterson is quite a sailor herself and is very fond of boating, canoeing and especially a sail-boat in a good stiff breeze.

### Goldman's Carnegie Hall Concert October 10

Edwin Franko Goldman, who completed his twelfth week of summer evening concerts at Columbia University with his military band last week, will next be heard at Carnegie Hall, Sunday evening, October 10, with his complete band, including two soloists, one of whom will be Ernest Williams, cornetist, who has proven himself during the three years at Columbia to be the most popular soloist engaged by Mr. Goldman. Following the concert at Carnegie Hall a testimonial dinner will be tendered Mr. Goldman and his band by many noted music patrons, including the Mayor of this city and other city officials.

While the plans for next season have not been completed, Mr. Goldman has accepted the invitation to continue the concerts at Columbia University, but before beginning this series and immediately following its conclusion he will make an extended tour. The tremendous popularity of band music, which has been attested by the fact that during the season just closed it has been estimated some several hundred thousand persons have attended the concerts, numbering close to 20,000 in one evening, this organization has been invited by the municipal authorities of many cities in the East and Middle West to visit those cities and arouse an interest in municipal music. This summer tour will necessarily be brief, but it will be

followed immediately by a long fall and winter tour, commencing next September.

### Maier-Pattison at Pittsfield Festival

Guy Maier and Lee Pattison will make their first appearance since their return from Europe at the Chamber Music Festival in Pittsfield on September 23, in a program of music for two pianos, including several new works which they discovered while abroad. New York will hear them again at Aeolian Hall on October 13. They will give a recital in Greenfield, Mass., on October 18, and make their Boston re-entry at Jordan Hall on October 30. Mr. Maier will make several appearances alone in November, as soloist with the Boston Symphony Orchestra in Haverhill, Mass., on the 14th, in recital at Wareham, Mass., on the 19th, and in one of his programs for children in Jordan Hall, Boston, on the 27th.

### Helen Moore of C. C. of M. Engaged

Helen Moore, a graduate of the voice department of the Cincinnati Conservatory of Music and a member of the opera class under Ralph Lyford, has accepted a forty weeks' engagement with "The Little Caruso Company," of the Orpheum Circuit.

Miss Moore was understudy during the season of the summer opera at the Zoo Park in Cincinnati, and with the company members had an unusually enjoyable and successful summer.

### Mme. Lutge Returns from Europe

Norma Lutge returned from Europe last week. She announces that she has made arrangements to bring Elly Ney, the Dutch pianist, over to the United States for a tour, beginning in February. At present she is on tour in Scandinavia and Finland. Mme. Lutge also says that she has contracts with Szegetti and the Renaissance String Quartet.

### Mme. Soder-Hueck Enjoying White Mountains

Mme. Soder-Hueck is thoroughly enjoying her well earned vacation in the White Mountains, after a busy season at her Metropolitan Opera House studios. Most of her time is spent motoring to points of interest in that vicinity.

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## Campbell Ends Third

### Progressive Series Normal

LeRoy B. Campbell, lecturer and head of Warren Conservatory, Warren, Pa., on August 27 completed his third normal course this summer on the Progressive Series. This one was in Pittsburgh, the others having been in New Orleans and Cleveland. His lectures were not only brilliant and forceful, but were doubly interesting because of the knowledge of child psychology displayed. Mr. Campbell is a man who has traveled in twenty-nine countries and his talks on architecture, sculpture and painting disclosed the fact that his culture is by no means confined to one subject.

The piano teachers who attended enjoyed a real treat for Mr. Campbell lectured four hours daily in Carnegie Hall, one of the most desirable locations possible for such a class. There were teachers from several states present, all frankly delighted with Mr. Campbell. The enthusiasm that greeted his every appearance gave evidence that he is fast becoming a very popular lecturer. The classes started August 9 and closed August 27. It was noticed that in spite of bad weather, the attendance was very regular indeed; in fact, not one who registered the first day failed to be present at the closing exercises. Such actions speak louder than words, although there was no lack of words of appreciation, and Mr. Campbell feels that this Normal in Pittsburgh was even more successful than his two previous ones.

A delightful feature was the playing of his talented pupil, Lillian Larsen, who charmed her audience with the beauty and finish of her interpretations on the piano.

## Paradiso to Reopen Studio September 20

Donato A. Paradiso, Italian voice specialist, will open his studio for the season 1920-21, in Carnegie Hall, New York, on Monday, September 20. Among his pupils who have achieved special success, mention must be made of



DONATO A. PARADISO  
Italian voice specialist.

Mimi Bruyere, coloratura soprano, who, during the past summer has filled engagements throughout Central and South America, where she met with great success.

Henrietta Conrad, dramatic soprano, is another of Mr. Paradiso's artist pupils whose success has been pronounced wherever she has appeared. Vincenzo Ceccarelli, lyric tenor, who has studied with Mr. Paradiso for three years, recently scored success as the Duke of Mantua in "Rigoletto" in which role he appeared with the Italian Opera Company under the direction of Luis Rodriguez Arango, in Cuba, Porto Rico, and Venezuela.

## Schumann-Heink Heard on U. S. S. Wyoming

After an elaborately appointed dinner party given recently at San Diego on the U. S. S. Wyoming by the wardroom officers in honor of Ernestine Schumann-Heink and Captain DeWitt Blamer, the officers and crew of the ship were entertained by the diva in a splendid program of songs.

Captain Blamer, who is now in command of the Wyoming, welcomed more than sixty guests at the dinner. The concert was given on the main deck, the appearance of Mme. Schumann-Heink being the signal for cheers and applause by the officers and ship's crew who were seated around the small stage. Mme. Schumann-Heink sang a program of both old and new songs, her rich voice and friendly personality holding her audience in rapt attention. One of the most beautiful numbers on the program was "The Rosary," which she sang by request. Song followed song and at the close of the concert as the last notes of the "Star Spangled Banner" died away, the silence of the officers and men standing at attention was broken by three lusty cheers for Mme. Schumann-Heink.

## Macbeth on Minneapolis Orchestra Tour

Florence Macbeth has been booked with the Minneapolis Orchestra for a series of concerts, commencing this month, which will extend over a period of four weeks, beginning in Winnipeg and covering the important cities of Western Canada. The return route will be made by way of the Northwestern states ending at the home city of the orchestra, where a special gala concert is to be held to celebrate the occasion. By request, many of the cities visited by Miss Macbeth will hear the selection with which she has met with such splendid success in the recent summer music festivals—David's "Charmant Oiseau."

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# BOSTON SYMPHONY'S FORTIETH SEASON LOOMS UP BRIGHTLY

Orchestra Concerts Heavily Subscribed—Bauer, Moiseiwitsch, Grainger, Rubinstein, Levitzki, Maier and Pattison, Thibaud, Nielsen, Stanley, Lashanska, Werrenrath and Isolde Menges the Soloists—Fall "Pops" Season a Successful Innovation

Boston, Mass., September 12, 1920.—Very auspicious indeed are the prospects for the coming season, the fortieth, of the Boston Symphony Orchestra. Confidence in the artistic excellence of this renowned band and faith in its stability are clearly reflected in the advance sale. The unfortunate disruption last spring has not alienated the customary sponsors and patrons of the orchestra. In other words, all seats for the twenty-four Friday afternoon concerts have been taken, and very few remain for the twenty-four Saturday evening concerts. Material success for the season of 1920-21 is therefore assured—if only the other cities on the Boston Symphony circuit respond in similar fashion.

Pierre Monteux will again conduct the orchestra. In Europe this summer a diligent search rewarded this protagonist of modern and ultra-modern music with some novel scores which will doubtless find a place on his well balanced and generally interesting programs. The orchestra has been reorganized, including a new concertmaster who is now en route from Europe, and the management predicts that the high musical standards of the past will surely be equalled if not surpassed.

The soloists for the coming winter comprise an entirely new list from those of 1919-20. A few of them are new to the orchestra, justifying their engagement by a considerable reputation elsewhere. Some of them are already well and favorably known to local music lovers, such as Harold Bauer, whose brilliant performance of the "Emperor" concerto a few years ago will not soon be forgotten. A notable innovation at these concerts will be a double piano concerto played by Guy Maier and Lee Pattison, whose splendid success at home and abroad has won them wide recognition as a two-piano team par excellence. The other pianists to be heard with the orchestra are Moiseiwitsch, Grainger, Levitzki and Rubinstein. For violin soloists Mr. Brennan has engaged Jacques Thibaud and Isolde Menges. The singers will be Alice Nielsen, Helen Stanley and Hulda Lashanska, sopranos, and Reinald Werrenrath, baritone.

## "FALL 'POPS' SEASON OPENS BRILLIANTLY.

For the first time in the long history of the Symphony "Pop" Concerts a fall season is being experimented with, presumably to help offset the increased cost of maintaining the orchestra. That this plan will prove successful is indicated by the size of the crowds which have flocked to Symphony Hall nightly since Tuesday, when the season opened. Again the orchestra consists of sixty or seventy symphony musicians, and again the programs include excerpts from symphonic music, operatic fantasias, military marches, folk song arrangements (particularly from the Russian), and potpourri from light opera and musical comedy. The familiar features of the "Pops" were once more in evidence—refreshments served by light footed and attractively attired waitresses at gay red tables on the floor, where smoking is permitted; your genuine lovers of music who fill the balconies and enjoy the performance sans drinks, cats or smokes; vigorous applause after most numbers, with encores in abundance; not omitting the primary cause of the unprecedented success of these concerts, Agide Jacchia, the ardent and admirable conductor. And all at pre-war prices, twenty-five cents to a dollar. It need occasion no surprise, therefore, that the "Pops" flourish.

## Huss Violin Sonata Played at Lockport

That talented young musician, Ruth Kemper, was heard in the Huss violin sonata in G minor at the Lockport Festival of American Music. This is the same work that Ysaye played with success some years ago in New York. It also has been performed by Kneisel, the late Maud Powell, Spiering, and other eminent violinists.

## Mrs. Busby's Memphis Class Closes

Mrs. Oscar E. Busby has just closed a normal training class in the Dunning System of Improved Music Study for Beginners in Memphis, Tenn. Teachers attending were from Arkansas, Mississippi, Tennessee and Texas. Mrs. Busby conducts a teachers' class in Memphis each July. This class is anticipated with enthusiasm every year, as

the children of five and six years old demonstrate the splendid musical and mental training derived from this system of instruction. Mrs. Busby's next class will be held at Houston, Texas, November 10.

## "FILMS MUST BE ARTISTICALLY INTRODUCED"

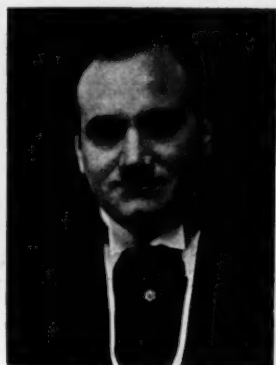
(Continued from page 36.)

to do obeisance. Imperceptibly the figure fades from view and it becomes again the motion picture holy man, the meanwhile the voice continuing to drone the call to prayer.

Gracefully the figure fades from view as "The Right to Love" becomes more and more distinct on the screen.

It is all so deftly and artistically done that the audience cannot resist applauding. From orchestral prelude and stage picture the eye and ear were intrigued into the scenic tour of the Bosphorus, then into the stage dance, and again into the realm of pictures without interruption or any definite sense of change from one sphere to another. It is the purest and most artistic example of the "unified program" which New York has seen.

And back of it all is Mr. Riesenfeld, master in the many arts which he so intriguingly arranges. S.



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Mary E. Breckisen, 354 Irving Street, Toledo, Ohio.  
Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas;  
Houston, Texas, November 10; Dallas, Texas, January 12.  
Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.  
N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.  
Adda C. Eddy, Bellefontaine, Ohio, September 8.  
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.  
Jeanette Curry Fuller, Rochester, New York.  
Cara Matthews Garrett, Bay City, Texas.  
Normal Class, August 25.  
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.  
Winona Hill, 75 Sprague Avenue, Bellevue P. O., Pittsburgh, Pa., November 1 and March 15.  
Maud Ellen Littlefield, Kansas City Conservatory of Music, Kansas City, Mo. Sept., Tulsa, Okla.; Oct., Independence, Kan.; Nov. Phillips Univ. Enid, Okla.; Jan and Feb., 1921, Kansas City, Mo.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.  
Carrie Munger Long, MacBurney Studios, 608 Fine Arts Bldg., Chicago, Ill. Classes held monthly beginning August 20, September, October and November.  
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.  
Harriet Bacon MacDonald, 608 Fine Arts Bldg., Chicago.  
Entire season, Chicago, beginning October 1.  
Virginia Ryan, 1115 Washington Street, Waco, Texas, October 1, 1920, and February, 1921.  
Laura Jones Rawlinson, 524 Everett Street, Portland, Ore.  
Mrs. Ura Synnott, 824 No. Ewing Avenue, Dallas, Texas.  
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.  
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.  
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.  
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla. October 15, Oklahoma City, Okla.  
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## CHICAGO

(Continued from page 30.)

of child education, is one of the special features of the American Conservatory. Associated with it is the instruction in Dalcroze eurhythmics.

Georgia Whippo, a graduate of the department of public school music of the American Conservatory, has been chosen supervisor of music at Galena, Ill. Alice Noone, of the same department, has been selected as supervisor of music for the coming year at Kewanee, Ill. Both of these young women received their training in public school music under O. E. Robinson, who is in charge of the public school music at the American Conservatory. Ruth Bishop, who was graduated with an "honorable mention" from the same department, has been chosen supervisor of music at Nora Springs, Ia.

## CHICAGO MUSICAL COLLEGE NOTES.

The fall term of the Chicago Musical College opens on Monday. The institution, which has built up so enviable a reputation during the half century and more in which it has flourished, will begin its season with an even larger token of appreciation on the part of the public than any which it has enjoyed before. The teaching time of several of the instructors already is entirely booked, so that it is impossible for them to receive more students, and that of a number of other teachers is almost completely filled. Rudolph Reuter has returned from the East, where, in addition to "vacationing," he has been making records for the Duo-Art in New York. Leon Sametini returned home last week. Dr. Ziegfeld has been summering with his son, Flo Ziegfeld, and daughter-in-law, Billie Burke.

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## Gardner Removes Studios to Historic Hotel

Grace G. Gardner has always been a close student of birds, trees and wild flowers. She learned early in life from her gifted father, Judge Gardner, who directed her readings, that "there are sermons in stones, books and in the running brooks, and good in everything." Naturally, this advice has made her the close observer that she is, imbibing the practical as well as the beautiful that surrounds her life at her home or in travel.

The deeper spiritual sense of things is expressed in her poems and songs. Schirmer has just published her musical setting of Elizabeth Kates' poem, "World of Mine," which will appear on the programs of several well known artists during the forthcoming season. While summering in Switzerland, the call of the muleteers attracted Miss Gardner's musical ear, as did also the weird chimes of the sheep bells in the mountains and valleys. Therefore her song, "The Path Across the Mountain," is truly descriptive of these incidences, the accompaniment having these effects woven into it in an interesting manner. Her style is varied, giving, as one of her publishers said, a wide scope for her compositions.

Miss Gardner has just removed her studios to the Burnet House drawing rooms in Cincinnati, where she will con-

tinue teaching the art of singing in all its branches. Her former studios were probably the largest in that city, but this historic hotel has rented Miss Gardner spacious rooms for her teaching and entertaining. The dramatic action and opera taught also are thus facilitated by the necessary space required for training.

The MacDowell Society of the city, which is a strong organization, has its rooms in the same hotel, also the Women's College Clubs. It was there that King Edward of England was entertained when as the Prince of Wales he visited America. Lincoln and Lee also met there for their interviews, and in addition it has been the headquarters of the operatic and dramatic artists for years.

As a school girl Miss Gardner was taken to the Burnet to call upon Christine Nilsson, the great Swedish opera singer, who insisted upon hearing her high soprano voice. Mme. Nilsson embraced the child, declaring that she had a future as a singer if she wished it. The same evening she met the celebrated Patti near what is now Miss Gardner's studio door.

Miss Gardner has been an earnest student of singing both in Europe and America, having studied opera in

Milan. She has made a thorough study of the music of France, Italy, England and Germany, all in their own countries. While in London, she won laurels at her concerts there as well as on tour through England and Ireland. Aside from perfect tone production and interpretation, she has won a reputation for a splendid method of diction. She claims that the diction of the English language is not generally understood in America because native singers do not sing English well until they have made a study of it. She contends it is best to live in London a while in order to bring about this perfection. Miss Gardner greatly regrets this deficiency and advises all vocal teachers, foreign and American, to make this particular study of the English language. It is conceded that Miss Gardner has become quite an authority on just this point. Lillian Nordica congratulated her on this art, also Mme. Gadske, who created the popularity of Miss Gardner's "Spring Song." Both artists were personal friends of hers. Caruso was also much interested in her vocal training. Lucile Lawrence, who entered the Metropolitan Opera Company from Miss Gardner's studio, is said to have attracted the tenor's attention through her artistic portrayal of the role of the countess in "Rigoletto," in which she made her first appearance in the company with Caruso.

Miss Gardner has been associated with great artists everywhere she has lived, in this country and abroad. She claims that this has given many advantages to aid in her musical gifts. Her school shows a busy teaching season. She has been engaged for lectures by several Cincinnati musical clubs, the first being before the Norwood Music Club in November. She and several of her professional students will illustrate on these occasions with appropriate songs.

## Langenhan Scores with Cadman Work

At a University of Chicago summer concert Christine Langenhan scored a real triumph by her rendition of the "Spring Song of the Robin Woman," from Charles Wakefield Cadman's Indian opera, "Shanewis." Later at the State Normal School, Glenville, W. Va., Miss Langenhan gave a recital and likewise made another "hit" with the same song.

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## Light Opera

Charles Dillingham's wonder spectacle, "Good Times," at the Hippodrome, has just entertained in a single week the largest number of patrons that have ever crowded into the huge theater in twelve performances. This week R. H. Burnside has prepared a novelty in Teuber's "Shadowland," which opens the gigantic pageant, splendid dancers participating. No Hippodrome spectacle has ever been so liberally provided with comedians and funmakers. The entire combination makes "Good Times" the greatest of all Hippodrome sensations. The matinee performance on Labor Day entertained the largest audience in the history of the big playhouse.

At the Globe Theater this week George White's "Scandals of 1920" begins the fifteenth week of its New York engagement. "Scandals" has been one of the outstanding successes of the summer, and, in spite of the many new productions, it still remains one of the most potent drawing cards in town. The big cast is headed by Ann Pennington, and in addition to George White himself there are many well known artists, favorites on Broadway.

The question of how Earl Carroll has been able to write into the Chinese music of his play, "The Lady of the Lamp," at the Republic Theater, the exotic atmosphere of the Far East with its fascinating suggestion of tom-toms and temple bells and mystic perfumes of sandalwood and punk, has been perplexing music lovers since the opening of the play. How has it been possible for Carroll to catch this elusive spirit of the Orient that is known only to the Chinese?

It is true that the young producer has been in China, but a mere journey to the Orient is not sufficient to inculcate a sense of the celestial spirit such as he has reproduced in the music of "The Lady of the Lamp." His opportunity came when he stowed away on a Pacific Mail boat, was

## Musical Comedy

caught two days out of Honolulu and sentenced to polish brass the rest of the trip. Hong Kong was the first Chinese city he visited, and, after wandering around here for a month until he was stranded, he caught a small river boat to Canton. Here his real acquaintance with China began. He lived among the natives and ate their food. He gambled with them and smoked with them, and is said to have made and lost a fortune playing fan tan with them. Both mandarins and coolies he numbered among his friends. For one year he lived with these Asiatic people, never seeing or speaking with a white man in the intervening time. He actually lived Chinese as far as it is possible for a Caucasian to do, saturating himself so completely with the Oriental spirit that it became an actual part of his being.

After the Canton experience Carroll went to Shanghai, where, with a reversal of fortunes, he started a Chinese paper, which he owned and printed for some time. While in Shanghai, he devoted part of his time to the study of harmonics and chords of Oriental instruments. It was not long before he had mastered the moon guitars, the yeh chee son, sui paw, and today he stands as one of the very few Americans who can play all of these instruments.

With such an Oriental background, it is little wonder that the youthful producer has proved such a past master in depicting the Orient, but it is only because there is an intimate understanding of the Chinese in his heart that he is able to reproduce the haunting strains of Oriental music with such telling effect.

"Wedding Bells," the play with music that enjoyed such a successful run on Broadway last season, has just made its London premiere. The reports from there are that it has made a great success. Telegrams from Chicago announce that the "Wedding Bells" company there, at the Cort Theater, is drawing capacity houses for every performance. This is the original New York company.

Last week Margaret Anglin returned to Broadway in "The Woman of Bronze," a play by Paul Kester from the French of Kistmaecker. Ably supported by an excellent cast, Miss Anglin adds another triumph to her long list of successes. Her appearance was the signal for a graceful tribute to her art in the form of such enthusiastic applause as rendered it impossible to continue the play for some moments. Music is a vital factor in this work inasmuch as the opening scene deals with the rehearsal for a fashionable musicale. Off-scenes there is an effective violin solo, presumably played by Mary Fowler in the role of Sylvia Morton. In the big second act William Kopiloff in the role of Strelsky plays some very charming incidental music which attracts everyone on the stage with the exception of Vivian Hunt (Miss Anglin) and "Paddy" Griggs (Walter Connolly), who are thus able to acquaint the audience with further details of the plot.

### THE STRAND.

Owing to the length of the feature film, "The Braided Woman," with Norma Talmadge in the title role, the program at the Strand last week consisted of six numbers, three of which were musical. The overture was from "Pagliacci," Conductors Carl Edouarde and Francis W. Sutherland leading their forces in splendor and fashion. Katherine Stang, violinist, played another week's engagement, her excellent work having made her generally popular. Last week she played the "Hejri Kati" of Hubay and "The Swan" of Saint-Saens. Ralph H. Brigham and H. C. Frommel played organ solos.

This week the feature is "The Master Mind," with Lionel Barrymore as the star. The vocalists for the week are Fernando Guarneri, baritone, and Raoul Romito, tenor, who are heard in a duet from "La Forza del Destino," Verdi. Music from "The Firefly" is the overture by the symphony orchestra, with Estelle Carey, soprano, as soloist, singing "Giannina Mia." Ralph Brigham and Herbert Sisson play the organ solos.

### THE RIALTO.

With two special numbers on the program last week, the Rialto orchestra, Hugo Riesenfeld and Lion Vanderheim conducting, had ample opportunity to prove its popularity with the large audiences. For the overture, Director Riesenfeld chose the fourth Hungarian rhapsody of Liszt, wherein a cimbalom solo, by Bela Nyary, was an attractive novelty. The other orchestral number consisted of selections from Von Tilzer's "Honey Girl," with its lilted melodies. Emanuel List, basso profundo, whose work in connection with the music which surrounded the "Humoresque" production earned him much well deserved applause, showed his versatility by singing equally well the "Gypsy Love Song" from Victor Herbert's "The Fortune Teller." The organ solo, played by John Priest, was Rachmaninoff's prelude in C sharp minor. The film feature was "Fatty" Arbuckle in "The Round-Up."

Mr. Riesenfeld has for his overture this week Verdi's ever popular "Aida." An aria from "La Traviata," sung

## Picture Houses

## Announcements of Opera - Musical Comedy Picture Houses - The Stage

Direction of Hugo Riesenfeld

WEEK COMMENCING SEPTEMBER 19th

**CRITERION**  
Theatre, B'way  
at 44th St.

**"THE RESTLESS SEX"**  
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With MARION DAVIES  
Second Week

**RIVOLI**  
B'way at  
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by Grace Hoffman, and a violin number by Soscha Fidelman, concertmaster of the orchestra, together with an organ solo by John Priest, concludes a well rounded musical program. The feature film is "39 East."

### CRITERION THEATRE.

"The Restless Sex" is the new feature film at this theater. The accompanying music has for its theme a special waltz written by Mr. Riesenfeld, entitled "Marion Davies' Waltz," as a tribute to this film star. The prelude, played by the orchestra under the direction of Victor Wagner, is Elgar's "Salut d'Amour," and is followed by some interesting colored pictures and music bits from the scores of Nevin, Sullivan, MacDowell, and others. Special music is played for the stage prologue, which was designed by Joseph Urban, who also designed the settings for the magnificent "Ball of the Gods," which is one of the features of "The Restless Sex."

### THE RIVOLI.

"La Bohème" never fails to charm, and the selections from Puccini's work, which formed the overture to the Rivoli program last week, were well chosen and equally well played by the orchestra, with Frederick Stahlberg and Joseph Littau alternating at the conductor's desk. Edoardo Albano, baritone, and Mildred Lamb, contralto, gave an effective reading of Hartley Moore's "Dreaming Alone in the Twilight," with appropriate settings. There was a divertissement classique as the dancing number, with Vera Myers, Grace Eastman and Betty Stewart, garbed in airy pink and a black curtain for a background. Selections from Gounod's "Faust," played by Firmin Swinnen, formed the finale of an excellent program. A feature of the Rivoli pictorial are always the cartoons by Maxens. Last week his familiar "hair" cartoons dealt with John Philip Sousa, Victor Herbert, Hugo Riesenfeld and George M. Cohan, appropriate music accompanying the drawing of each characterization.

Auber's "Fra Diavolo" is the overture at the Rivoli this week. Berenice Stinson, mezzo-soprano, sings Nevin's "Oh, That We Two Were Maying." Prof. Firmin Swinnen plays an organ solo. Paul Pescard appears in one of his dances with Vera Myers and Joan Eltoh, called "In a Toy Shop." The feature film is "The Village Sleuth."

MAY JOHNSON.

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## LOCKPORT FESTIVAL

(Continued from page 16.)

SATURDAY, SEPTEMBER 11.

John Powell was the important name on the program for Saturday afternoon. Mr. Powell's playing is too well known to need much comment. Two of his own compositions, "Poeme Erotique" and "Pioneer Dance," as well as Daniel Gregory Mason's "Impromptu and Ballad" were played by Mr. Powell with his customary excellence of technic and poetic interpretation.

Mary Welch, a contralto of lovely rich quality, sang two groups of songs, giving Cadman's "Spring Song of The Robin Woman" with considerable dramatic intensity. O'Hara's "There Is No Death" and Gilbert's "Two Roses" also gave much pleasure.

Bessie Bown Ricker was heard in some of her characteristic readings and song talks to the great delight of the audience which recalled her many times.

Unusual interest was aroused by the sonata for violin and piano, op. 19, Henry Holden Huss, given by Ruth Kemper, violinist, with J. Warren Erb at the piano. This work has a very modern tang in spite of the fact that it was written nineteen years ago and is worthy of being more often heard on our concert programs. Miss Kemper plays with a big, broad tone, fine interpretative sense and considerable technical skill. Mr. Erb's work at the piano in this number was especially fine.

The writer regrets exceedingly being unable to remain in Lockport to hear the final concert of the festival, but she was privileged to hear Lotta Madden in rehearsal and feel that this account would not be complete without mention of the beautiful work of this artist. Her voice is a vibrant, appealing, dramatic soprano and her sense of interpretation so fine that she becomes simply a medium for the expression of the song, a characteristic so unusual as to place her among the really big artists now before the public. Her program included songs by Mabel Wood Hill, Rihm, Cecil Burleigh, Briers, Hausmann, Pierce and O'Hara. The musical public is familiar with the splendid work of Frances Ingram, contralto, who was programmed for two groups of songs by Lester, Nelson, Elliott, Kramer and Gilbert, and with that of Charles Harrison, whose numbers included "I Did Not Know" (Vanderpool) and "Sorter Miss You" (Clay Smith).

The Little Symphony was scheduled for selections by Bingham, Sowerby, Carpenter, Dobson and De Koven. It is remarkable that Mr. Barrere was able to obtain so many American compositions for this body of players. It is necessary to orchestrate especially for an ensemble of this kind, and when one considers the amount of labor involved in the arranging, rehearsing and presenting these programs, one feels a deep sense of gratitude to Mr. Barrere.

## FESTIVAL NOTES.

Purposely the writer has refrained from mentioning the work of the accompanists daily, feeling that a special word of appreciation was due them for their splendid efforts. J. Warren Erb and Harry Gilbert were the official accompanists for the more important concerts. Their brilliant as well as sympathetic work at the piano not only furnished a beautiful background for the fine work of the artists, but on several occasions was indeed a tower of strength and assistance to some of the younger singers greatly in need of such support. Herman Neuman, a young accompanist not before heard at Lockport, proved his artistic worth on

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AT THE LOCKPORT FESTIVAL.

Young artists competing for the prizes pictured with the judges on the steps of the Thurston Auditorium on Monday morning.

several occasions, chiefly as accompanist for Bessie Bown Ricker.

## THE PILGRIM MALE QUARTET OF BOSTON.

These four singers quite won the hearts of the audiences for they appeared twice a day during the entire festival. They disclosed excellent voices, an almost perfect ensemble, and a high standard of repertoire ranging from grave to gay.

## THE YOUNG ARTISTS' CONTESTS.

The young artists competing for \$450 cash prizes, in voice, piano and violin, were heard by the Audition Committee on Tuesday, Wednesday and Thursday mornings. The committee included Clarence Eddy, Charles W. Clark, Mme. Sturkow-Ryder, A. Russ Patterson, Clara Edmunds-Hemenway and Etta Hamilton Morris. The winners of the contest were as follows: Voice—Laura McChesney, of Syracuse, contralto (79 4/5%), first; Rose Dreeben, of New York, soprano (75 2/5%), second. Violin—Mildred Wiseman, of San Antonio, Texas (80 4/5%), first; Robert Doellner, of S. Manchester, Conn. (77 1/5%), second. Piano—Adolph Ruzika, of Chicago (83 1/5%), first; Edith Freedman, of New York (76 3/5%), and Louis Dunbar, of Freedonia, N. Y. (76 3/5%). The last two young ladies tied for the second prize. The winner of the first prize receives \$100 and the second \$50 in each class. At the close of the regular program on Saturday evening opportunity was given these young people to be heard by the audience, each being allowed time for one selection.

## MUSIC PRESENTED.

It might be wished that the standard of songs selected by the singers could be raised considerably. In many cases songs seemed to be selected for a sentimental reason, or because it presented the singer's voice at its best rather than from reasons of general excellence.

## AUDIENCES.

The audiences were very good and, best of all, in sympathy with the artists. They were enthusiastic and apparently deeply appreciative of the Festival.

## EPILOGUE.

Whatever one may feel in regard to the general standard of the music festival, there is no gainsaying the bigness and real generosity behind the idea of giving an entire week up to the work of American composers and artists. It is only five years old, but much of real value has already been accomplished and the foundation has securely been laid for still greater achievements in the future. The Americans, both composers and artists, owe much to A. A. Van de Mark, the founder and director of the National American Festival.

The courtesy and hospitality of Lockport has been acknowledged by all, and as a farewell here is a little limerick by Bessie Bown Ricker which expresses the spirit of the guests of the festival:

Lockport lovingly hands us the keys of the city,  
In rhyme, rhythm and song, we thank the entire committee  
We deem it a treat  
To walk in your street  
And live in your beautiful city.  
HERE'S TO LOCKPORT.

E. H. M.

## Hofmann Abroad

Josef Hofmann, the pianist, sailed for Europe on Tuesday of this week aboard the S.S. Nieuw Amsterdam. He will make a concert tour in Great Britain, his first appearance there in sixteen years, returning to America in December.

## Current New York Musical Attractions

"Century Promenade" (eleventh week), Century Theater Roof.  
"Cinderella on Broadway" (thirteenth week), Winter Garden.  
"Good Times" (sixth week), Hippodrome.  
"Greenwich Village Follies" (third week), Greenwich Village Theater.  
"Honeydew" (second week), Casino.  
"Irene" (forty-third week), Vanderbilt Theater.  
"Lady of the Lamp" (fifth week), Republic Theater.  
"Little Miss Charity" (third week), Belmont Theater.  
"Night Boat" (thirty-third week), Liberty Theater.  
"Poor Little Ritz Girl" (eighth week), Central Theater.  
"Scandals of 1920" (fifteenth week), Globe Theater.  
"Spanish Love" (fifth week), Maxine Elliott Theater.  
"Sweetheart Shop" (third week), Knickerbocker Theater.  
"Tickle Me" (fifth week), Selwyn Theater.  
"Ziegfeld Midnight Frolic" (second week), New Amsterdam Roof.  
"Ziegfeld Follies" (thirteenth week), New Amsterdam Theater.

## Reuter Also Represented In West

Haensel & Jones, managers for the American pianist, Rudolph Reuter, announce that they will have the co-operation of the Chicago firm, Miller, Resseguie & Kanberg, in booking engagements for this artist. Messrs. Miller, Resseguie & Kanberg are intimately acquainted with Middle West territory, and Mr. Reuter's growing popularity has resulted in ever-increasing demands for his concerts and recitals. His last season's appearances with the orchestras of Minneapolis, the Tri-Cities and the New York Stadium, his five recitals in Chicago, two in New York and one in Boston, as well as all his many appearances in smaller cities, have aroused enthusiastic interest on the part of the musical public.

## Samoiloff Resumes Teaching

Lazar S. Samoiloff has returned to New York and resumed teaching at his studios in Carnegie Hall on Wednesday, September 15.

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